



Ludwig van Beethoven

# F I D E L I O

An Opera in Two Acts

Libretto by

JOSEPH SONNLEITHNER

Music by

LUDWIG VAN BEETHOVEN

With Successive Revisions by

STEPHAN VAN BREUNING  
and FRIEDRICH TREITSCHKE

Vocal Score Revised by

GUSTAV F. KOHEL

English Version by

DR. THEODORE BAKER

With an Essay on the  
Story of the Opera by

H. E. KREHBIEL

Ed. 620

G. SCHIRMER, Inc., NEW YORK

Copyright, 1907, by G. Schirmer, Inc.  
Copyright renewal assigned, 1935, to G. Schirmer,  
18108

Printed in U. S. A.

# Fidelio.

## Overture.

L. van Beethoven.

**PIANO.** **Allegro.** **Adagio.**

*Tutti f sf sf* *Horns p dolce p dol.* *Clar.*

*Ad. \** *Ad. \** *Ad. \**

**Allegro.**

*f Tutti sf sf* *p Horns*

*Ad. \** *Ad. \** *Ad. \**

**Adagio.**

*Basn. p* *Clar. p* *Ob. pp* *Strings, Ob. & Basn. pp*

*Ad. \** *Ad. \**

*cresc.* *Clar.*

*Ad. \** *Ad. \**

*Horns Ad.*



The musical score is written in G major (one sharp) and 3/4 time. It consists of seven systems of notation.

- System 1:** Piano (p) with a *cresc.* marking. The bass line is marked *Ad.* and *Ad.* with an asterisk.
- System 2:** Piano (p) with a *ff Tutti* marking. The bass line is marked *Ad.* with an asterisk.
- System 3:** Piano (p) with a *Clar. & Fl.* marking. The bass line is marked *Ad.* with an asterisk.
- System 4:** Piano (p) with a *Viol. I.* marking. The bass line is marked *Ad.* with an asterisk.
- System 5:** Piano (p) with a *Allegro.* marking. The bass line is marked *Ad.* with an asterisk.
- System 6:** Piano (p) with a *p dolce* marking. The bass line is marked *Ad.* with an asterisk.
- System 7:** Piano (p) with a *Clar.* marking. The bass line is marked *Ad.* with an asterisk.

This page of musical notation is for a symphony, featuring piano and various orchestral instruments. The score is written in G major (one sharp) and 2/4 time. It consists of seven systems of staves.

- System 1:** Piano (P) and Horn (Horn). The piano part has a *cresc.* marking.
- System 2:** Piano (P) and Tutti (Tutti). The piano part has a *f* marking.
- System 3:** Piano (P) and Red. (Red.). The piano part has a *f* marking.
- System 4:** Piano (P) and Red. (Red.). The piano part has a *ff* marking.
- System 5:** Piano (P) and Red. (Red.). The piano part has a *sf* marking.
- System 6:** Piano (P), Horns (Horns), Viol. (Viol.), and Viola. The piano part has a *sf* marking. The Horns part has a *p* marking. The Viol. part has a *p* marking.
- System 7:** Piano (P), Horns (Horns), Viol. (Viol.), and Ob. (Ob.). The piano part has a *sf* marking. The Horns part has a *p* marking. The Viol. part has a *p* marking. The Ob. part has a *p* marking.

The notation includes various musical symbols such as notes, rests, beams, and dynamic markings (*f*, *ff*, *sf*, *p*, *cresc.*).

The musical score consists of seven systems of staves, each with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The instruments and dynamics are as follows:

- System 1:** Treble staff has *Clar.* (Clarinet) and *cresc.* (crescendo). Bass staff has *Str.* (Strings) and *Basn.* (Bassoon).
- System 2:** Treble staff has *f Tutti* (forte tutti). Bass staff has *f* (forte) and *Red.* (Reduction).
- System 3:** Treble staff has *sf* (sforzando). Bass staff has *sf* (sforzando) and *Red.* (Reduction).
- System 4:** Treble staff has *Wood Wind* (Woodwind). Bass staff has *sf* (sforzando) and *Red.* (Reduction).
- System 5:** Treble staff has *p* (piano) and *f* (forte). Bass staff has *p* (piano) and *f* (forte).
- System 6:** Treble staff has *Viol.* (Violin). Bass staff has *Red.* (Reduction).
- System 7:** Treble staff has *Ob.* (Oboe) and *p dolce* (piano dolce). Bass staff has *Viol. Clar. & Basn.* (Violin, Clarinet, and Bassoon) and *Red.* (Reduction).



Ob. Clar. Fl. Bass. Clar. Bass. Horn II. Ob. Fl. Clar. Bass. Kdr. Fl. Viol. cresc. p Horn II. Clar. dolce Bass. cresc. Tutti f Ad. \* Ad. \* Ad. \* Ad. \*

The musical score is arranged in seven systems, each with a grand staff (treble and bass clef) for piano accompaniment and additional staves for various instruments.

- System 1:** Piano accompaniment with *Ad.* (Ad libitum) markings and asterisks.
- System 2:** Piano accompaniment with *sf* (sforzando) markings and *Ad.* markings.
- System 3:** Piano accompaniment with *sf* markings and *Ad.* markings.
- System 4:** Includes *Horns*, *Viol.* (Violin), *Str.* (Strings), and *Viola* parts. Dynamics include *sf* and *p* (piano).
- System 5:** Includes *Horns*, *Viol.*, and *Str.* parts.
- System 6:** Includes *Ob.* (Oboe), *Viol.*, *Clar.* (Clarinet), *W. Wind* (Woodwind), and *Horns*. Dynamics include *p* and *cresc.* (crescendo).
- System 7:** Includes *Str.* and *f Tutti* (forte tutti) markings.



The musical score consists of seven systems of staves. The first system includes a treble staff with a key signature of three sharps (F#, C#, G#) and a bass staff with a key signature of two sharps (F#, C#). The first system is marked with a *2nd* instruction and a star. The second system is marked with a *2nd* instruction and a star. The third system is marked with a *2nd* instruction and a star. The fourth system includes a *W. W.* instruction and a *Str.* instruction, with dynamics *p* and *f* indicated. The fifth system includes a *Wind* instruction and a *Str.* instruction, with dynamics *p* and *f* indicated. The sixth system is marked with a *2nd* instruction and a star. The seventh system is marked with a *Tutti* instruction and a *2nd* instruction, with dynamics *f* and *2nd* indicated.

**Adagio.**

Clar. *dolce* *p* Horns *p* *Red.* *dolce*

Fl. *Red.* *Clar. & Horns* *Viol. & Viola.* *Ob.*

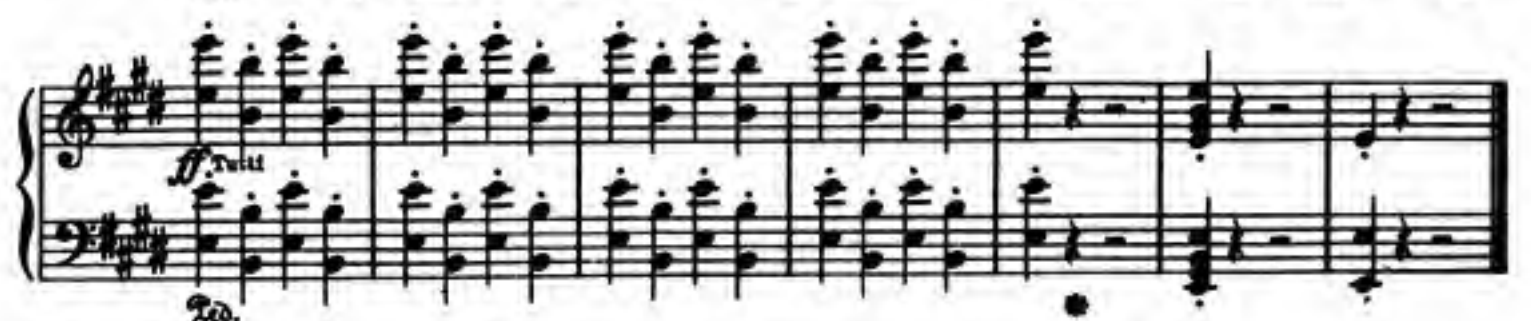
**Presto.**

W. Wind *f* *Red.* *Strings*

*cresc.* *f tutti* *p* *cresc.* *Tromb.*

*Red.* *Red.* *Red.*





## Act I.

The courtyard of a State Prison.

## No 1. Duet. „Jetzt, Schätzchen, jetzt sind wir allein.“

(Marcelline is ironing.)

Allegro.

Viol. II, Viola & Bass. Str.

Jaquino (amorously, and rubbing his hands).

Jetzt, Schätzchen, jetzt sind wir al-lein, wir kön-nen ver-trau-lich nun plau- dern.  
Now, sweet-heart, at last we're a-lone, There's time and a plen-ty to chat- ter.

Str. Viol.

Marcelline (continuing her work).

Es wird ja nichts wich-ti-ges sein, ich darf bei der Ar-beit nicht  
I must work a-long till I'm done, 'Tis sure-ly no se-ri-ous

Str. Viol.

lau- dern.  
mat- ter!

Jaquino.

So  
Go

Ein Wört-chen, du Tro-tzi-ge, du!  
Do hear me, don't be in a huff!

Viol. Viol.

X. sprich nur, ich hö - re ja zu, ich hö - re ja zu, ich hö - re ja zu.  
 on, then, I hear well e - nough, I hear well e - nough, I hear well e - nough!

Wenn —  
If —

Tutti *cresc.*

*f* Str.

X. —————  
 Wenn —  
If —

J. du mir nicht freund - li - cher bli - ckst, so bring' ich kein Wört - chen her - vor.  
 you will not soft - en your glanc - es, I'm sure that I can't say a thing!

Tutti

X. du dich nicht in mich schi - ckst, ver - stopf' ——— ich mir vol - lends das Ohr. So  
 you won't stop your ad - vanc - es, I'll stop ——— both my ears when you sing! He

Ein Weil - -  
Do hear

X. hab' ich denn nim - mer mehr Ruh'; so re - de, so re - de nur zu.  
 nev - er will let me a - lone: Go on, then, I tell you, go on!

J. chen nur hö - re mir zu, dann lass' ——— ich dich wie - der in Ruh'.  
 me a min - ute, just one, And then ——— I will let you a - lone.

*cresc.*

*p* Str.



## Jaquino.

J.  Ich - I - ich ha - be - I want - ed -



Viola & Basses

J.  ich ha - be zum Weib dich ge - wä - let, ver - I want - ed to ask you to wed me - You

Viol. 

## Marcelline.

M.  Das ist ja doch klar!  
Of course, that is clear.

J.  stehst du? fol - low? und - And -



J.  und, wenn mir dein Ja - - wort nicht feh - let, was  
and then, if my heart's not mis - led me - What



## Marcelline.

M. So sind wir ein Paar.  
Why, then we're a pair!

J. meinst du?  
think you?

Wir könn - ten in we - ni - gen Wo - chen -  
Three weeks, or a fort - night, and then how -

Viol. II

M. Recht schön, du be - stimmst schon die Zeit, du be - stimmst schon die Zeit, recht  
In - deed! you are set - ting the day, you are set - ting the day! In -

J. wir  
Three

Viol. I

Bass.

M. schön, recht schön, du be - stimmst schon die Zeit, recht schön, recht  
deed! in - deed! you are set - ting the day! In - deed! in -

J. könn - ten in we - ni - gen Wo - chen, in we - ni - gen, we - ni - gen  
weeks, or a fort - night, and then how - in on - ly a fort - night, and

Fl., Ob. & Clar.

Bass.

(some one knocks)

M. schön, du be - stimmst schon die Zeit.  
deed! you are set - ting the day!

J. Wo - chen -  
then how -

zum  
Con -

w.w.

cresc.

str.

M. So bin ich doch end-lich be - freit! Wie macht sei - ne  
 Thank good-ness, he must go a - way! O dear! from his  
 (aside)  
 J. Hen-ker das e - wi-ge Po-chen, da war ich so herr - lich im  
 found it! they're knock-ing a - gain, now! (aside) My hopes nev-er yet were so

M. Lie - be, sei - ne Lie - - be mir bang, wie wer - den die  
 plead - ing, from his plead - - ing I'll die! How slow - ly the  
 J. Gang, und im - mer, im - mer entwischt mir der Fang, und im - mer ent -  
 high, And still she, still she a - voids a re - ply, and still she a -

M. Stun - den, die Stun - - den mir lang! ach wie wer - den die Stun - den mir  
 mo - ments, the mo - - ments go by, oh, how slow - ly the mo - ments go  
 J. wischt mir, im - mer entwischt mir der Fang, und im - mer, und im - mer, und  
 voids, and still she a - voids a re - ply, — and still she, and still she, and

M. lang! wie wer - den die Stun - - den mir lang!  
 by, how slow - ly the mo - - ments go by!  
 J. im - - mer ent - wischt, ent - wischt mir der Fang! (opens slide in door, receives pack -  
 still she a - voids, a - voids a re - ply! age and lays it in his room)



Ich weiss, dass der  
Poor fel - low, I

*o.*  
*p dolce*

Ar - - me sich quä-let,  
know how he suf-fers,  
es thut mir so leid auch um  
I'm sor - ry for him that we

ihn, um ihn!  
part, we part,  
Fi - de - li - o!  
Fi - de - li - o!  
Fi - de - - li - o  
Fi - de - - lio, 'tis

*Clar. & Bam.*

hab' ich ge - wähl-let, ihn lie - - - ben ist sü - sser Ge -  
he I have chos-en, To love \_\_\_\_\_ him re - joic - es my

*cresc.*  
*mf*  
*p*

winn, ihn, ja ihn lie - - - ben ist sü - sser Ge - winn.  
heart, ah! yes, to love \_\_\_\_\_ him re - joic - es my heart.

*w.w. cresc.*  
*p str.*



(aside)

Jaquino (returning, aside).

Da He's

Wo war ich? sie sieht mich nicht an!  
Where was I? she won't e - ven look!

Wind

ist er, er fängt wieder an!  
back, now, wound up like a clock! (aloud)

Wann wirst du das Ja-wort mir  
Now, when will you say that you'll

Viol. II  
cresc. Str.

(aside) (aloud)

O weh! er ver-bitt - tert mein Le-ben! Jetzt,  
O dear! what a both - er, to love me! For

ge-ben? es könn - te ja heu - te noch sein.  
have me? It might just as well be to - day.

p Wind sf Str.

mor - gen, und im - mer, und im - mer, und im - mer nein, nein, und im - mer nein,  
now and for ev - er, for ev - er, for ev - er! Nay, nay, for ev - er! Nay,

sf

(aside)

M. nein, nein, nein, nein, nein, nein, nein, nein, nein! Ich  
 nay, nay, nay, nay, nay, nay, nay, nay, nay! I  
 Jaquino.

J. Du bist doch wahr-haf-tig von  
 Your heart is of stone, I must

*f* Bass. *p* Str.

(aloud)

M. muss ja so hart mit ihm sein! Jetzt, mor-gen und im-mer nein,  
 have to be hard, an-y-way! For now and for ev-er! Nay,

J. Stein, du bist ja wahr-haf-tig von Stein, kein  
 say, your heart is of stone, I must say! No

(aside)

M. nein! Ich muss ja so hart mit ihm  
 nay! I have to be hard, an-y-

J. Wün-schen, kein Bit-ten, kein Bit-ten, kein Bit-ten geht ein.  
 pit-y, no pit-y, no pit-y, how-ev-er I pray!

*sf*

M. sein, er hofft bei dem min-de-sten Schein.  
 way, He'll hope while of hope there's a ray!

*f* Str. *sf* Wind *p* Viola *f* Basses

## Jaquino.

So— so wirst du dich nim-mer, nim-mer be-  
 You— you mean, that you nev-er, nev-er will

*Viol.*

(aloud)

Du könn-test nun geh'n!  
 You're wait-ing here still!

keh-ren? was meinst du? Wie? dich  
 heed me? Do tell me! What? to

*Viol.*

an-zu-seh'n, dich an-zu-seh'n, dich an-zu-seh'n, willst du mir  
 look at you, to look at you, to look at you, will you for-

## Marcelline.

So blei-be hier steh'n!  
 Then wait, if you will!

weh-ren? auch das noch? auch das noch? Du hast mir so  
 bid me? Of all things! of all things! You've prom-ised a-

*Viol.*



M. Ver - spro - chen? nein, das geht zu weit, das geht, das geht zu  
 J. I've prom - is'd? O how dare you say, how dare you, dare you

oft doch ver-spro-chen -  
 gain and a - gain to -

M. weit, das geht zu weit, ver - spro - chen? nein, das geht zu  
 J. say, how dare you say! I've prom - is'd? O how dare you

du hast mir so oft doch ver - spro - chen, so  
 you've prom - is'd a - gain and a - gain, to - you've

Fl. & Ob.  
 Clar. & Bass.

M. weit, nein, nein, nein, nein, das geht zu weit!  
 J. say, how dare you, O, how dare you say!

oft, so oft doch ver - spro - chen -  
 prom - is'd a - gain and a - gain to -

(knocking is heard)

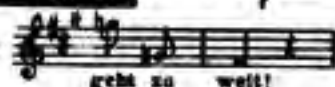
Str.  
 cresc. Tutti

Bass.

M. (aside)  
 So bin ich doch end - lich be -  
 Thank good - ness! he must go a -

Zum Hen - ker das e - wi - ge Po - chen, zum  
 Con - found it! they're knock - ing a - gain, too, con -

\*In other editions:



geht zu weit!

## Un poco più allegro.

M. freit! Das ist ein will-kom-me-ner Klang, ein will-  
way! (aside) No knock was so wel-come be-fore, was so

J. Hen-ker! Es ward ihr im Ern-ste schon bang, im  
found it! I nev-er so scar'd her be-fore, so

Un poco più allegro.

*fp* Tutti *Str.* *pp* (Wood Wind)

M. komm'-ner, will-kom-me-ner Klang,  
wel-come, so wel-come be-fore,

J. Ern-ste, im Ern-ste schon bang, es ward ihr im Ern-ste, im  
scar'd her, so scar'd her be-fore, I nev-er so scar'd her, so

Tutti

M. Ern-ste schon bang;  
scar'd her be-fore, wer weiss, ob  
Who knows, if

*cresc.*

M. ein will-kom-me-ner Klang,  
was so wel-come be-fore,

J. es mir nicht ge-lang, wer weiss, wer  
I'd one min-ute more, who knows, who

*p* *cresc.*

\* Other editions: d instead of g#



M. *ein will - kom - - me - ner Klang, es wur - de zu*  
 J. *was so wei - - come be - fore! I'm read - y, I'm*

weiss, ob es mir nicht ge - - lang, wer weiss, wer weiss,  
 knows, if I'd one min - - ute more, who knows, who knows,

*Clar. & Span.*

*p*

M. *To - de, zu To - - de mir bang, zu To - - de mir*  
 J. *read - y to sink thro' the floor, to sink thro' the*

ob es mir nicht ge - - lang, wer weiss, ob es mir nicht ge -  
 if I'd one min - - ute more, who knows, if I'd one min - - ute

*Presto.*

M. *bang, zu To - - - de, zu To - de mir bang.*  
 J. *floor, I'm read - - - y to sink thro' the floor!*

lang, ob es mir nicht ge - - lang.  
 more, if I'd one min - - ute more!

*Presto.*  
*Viol.*

*cresc.* *ff*

*ff*

**Jaquino** (geht, öffnet den Schieber, empfängt ein Packet und legt es in seine Stube). Wenn ich diese Thür heute nicht schon zweihundertmal aufgemacht habe, so will ich nicht Jaquino heißen. (Zu Marzeline.) Endlich kann ich doch einmal wieder plaudern. (Man pocht.) Zum Wetter! schon wieder! (Er geht um zu öffnen).

**Marzeline** (für sich.) Was kann ich dafür, dass ich ihn nicht mehr so gern wie sonst haben kann?

**Jaquino** (zu dem, der gepocht hat, indem er hastig wieder zuschliesst). Schon recht! Ich werde es besorgen. (Zu Marzeline vorgehend.) So. Nun hoffe ich, soll niemand uns stören.

**Rocco** (ruft im Schlossgarten). Jaquino! Jaquino!

**Marzeline**. Hörst du? Der Vater ruft!

**Jaquino**. Lassen wir ihn ein wenig warten. Also, auf unsere Liebe zu kommen —

**Marzeline**. So geh' doch. Der Vater wird sich nach Fidelio erkundigen wollen.

**Jaquino** (eifersüchtig). Ei freilich, da kann man nicht schnell genug sein.

**Rocco** (ruft wieder). Jaquino, hörst du nicht?

**Jaquino** (schreiend). Ich komme schon! (Zu Marzeline.) Bleib' hier, in zwei Minuten sind wir wieder beisammen. (Ab in den Garten.)

**Marzeline**. Der arme Jaquino, dauert mich beinahe. Kann ich es aber ändern? Ich war ihm sonst recht gut, da kam Fidelio in unser Haus, und seit der Zeit ist alles in mir und um mich verändert.

**Jaquino** (goes, opens the slide, and takes in a package, which he lays in his room). If I haven't opened this door two hundred times to-day, my name is not Jaquino. (To Marcelline.) At last I can have another word with you! (Knocking.) Good gracious! so soon again! (He goes to open.)

**Marcelline** (aside). How can I help it, that I no longer care for him as I used to?

**Jaquino** (addressing person who knocked, and hastily closing the slide). All right! I'll look out for it. (Coming forward to Marcelline.) So! Now, I hope no one will disturb us.

**Rocco** (calling from the garden of the castle). Jaquino! Jaquino!

**Marcelline**. Do you hear? Father is calling!

**Jaquino**. We can let him wait a while. Well, to go on with our love-affair —

**Marcelline**. Do go along! Father probably wants to inquire about Fidelio.

**Jaquino** (jealously). Oh, of course, one can't be quick enough, then.

**Rocco** (calling again). Jaquino, don't you hear?

**Jaquino** (screaming). I'm coming directly! (To Marcelline.) Stay here; I'll be with you again in two minutes. (Exit to garden.)

**Marcelline**. Poor Jaquino! I could almost feel sorry for him. But how can I change it? I really used to like him; then Fidelio came into our house, and since that time everything within me and without me is different.

## No 2. Aria. — „O wär' ich schon mit dir vereint.“

**Andante con moto.** **Marcelline.**

dir — ver-eint, und dürf - te Mann dich nen - nen! Ein Mäd - chen darf ja,  
wed — with thee, Nor, long-ing, need con-ceal it! What-e'er a maid-en's

18108



was es meint, zur Häl - te nur be - ken - nen! Doch  
 thought may be, But half she dare re - veal it. And

*cresc.* *p* *dolce* *p*

*Tutti* *Str.*

wenn ich nicht er - rö - then muss ob ei - nem war - men Her - zens - kuss, wenn nichts  
 yet, why should I blush to own A lov - ing kiss when we're a - lone, And none

*Clar.* *Ob. & Fl.*

*pp* *p* *pp* *p*

(she sighs, and lays one hand on her breast)

uns stört auf Er - den - Die  
 in sight or hear - ing! Sweet

*Fl., Ob.* *Tutti*

*pp* *cresc.* *f*

**Poco più allegro.**

Hoff - - nung schon er - füllt die Brust mit un - aus - sprech - lich  
 hope to - day my heart doth swell With joy no tongue can

*Viol.* *Ob.* *Viol.*

*p*

M.  
sü - - sser Lust; wie glück-lich will ich wer-den, wie glück - lich will ich  
ev - - er tell, My hap - py days are near-ing, my hap - py days are

Ob.  
cresc.  
sf

M.  
wer - den! Die Hoff - nung schon er-füllt die  
near - ing! Sweet hope to - day my heart doth

Ob.  
dolce  
Wind  
Tutti

M.  
Brust mit un-aus-sprech - lich sü-sser Lust; wie glücklich, glücklich, ja wie  
swell With joy no tongue can ev - er tell, My hap - py, hap - py, yes, my

cresc.

M.  
glück-lich will ich wer - den!  
hap - py days are near - ing!

Fl. Viol. & Horn.  
sf  
cresc.

## Tempo I.

N. 

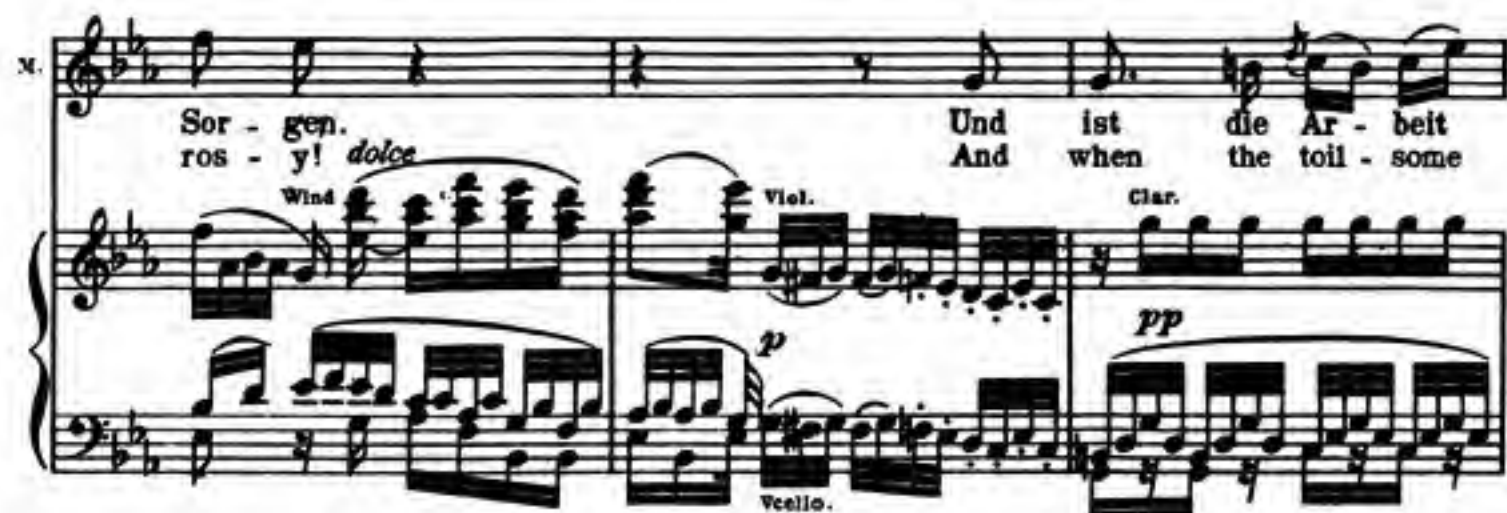
In Ru - - he stil - - ler  
And when I wake with

N. 

Häus - - lich-keit er - wach' ich je - - den Mor - - - gen, wir  
ear - - ly day With-in our home so co - - - sy, To

N. 

grü - ssen uns mit Zärt - lich-keit, der Fleiss \_\_\_\_\_ verscheucht die  
lov - - ing words and la - - bor gay- Ah, life \_\_\_\_\_ will all be-

N. 

Sor - gen. Und ist die Ar - beit  
ros - y! dolce And when the toil - some



x. *ab - ge - than, dann schleicht die hol - de Nacht her - an, dann ruh'n*  
*day is done, And ten - der night comes creep - ing on, For fond*

*Fl. & Ob.* *pp* *Clar.* *pp* *p*

x. *wir von Be - schwer - den. Die*  
*re - pose pre - par - ing - Sweet*

*Fl. Ob.* *pp* *cresc.* *f* *Str.*

**Poco più allegro.**

x. *Hoff - nung schon er - füllt die Brust mit un - aus - sprech - lich*  
*hope to - day my heart doth swell With joy - no - tongue can*

*Ob.* *Bass.* *Viol.* *p*

x. *sü - sser Lust; wie glück - lich will ich wer - den, wie glück - lich will ich*  
*ev - er tell, My hap - py days are near - ing, my hap - py days are*

*Ob. & Bass.* *cresc.* *Str.* *sf*

v. wer - den!  
near - ing!

Die Hoff - nung schon er - füllt die  
Sweet hope to - day my heart doth

Ob.  
*dolce*

Wind

Brust  
swell

mit un - aus - sprech - lich sü - sser Lust, wie glücklich, glücklich ja wie  
With joy no tongue can ev - er tell, My hap - py, hap - py, yes, my

Viol.  
Wind  
*cresc.* Tutti.

Fl. & Ob.

Più mosso.

glück - lich will ich wer - den! Die Hoff - nung schon er - füllt die  
hap - py days are near - ing! Sweet hope to - day my heart doth

*sfp* Str. *sfp* *sfp*

Brust  
swell

mit un - aus - sprech - lich sü - sser Lust;  
With joy no tongue can ev - er tell,

*cresc. poco a poco* Tutti

x. *wie will ich My hap-py,*  
 Clar. Fl. Ob. Str. Horns  
 x. *glück - lich, wie will ich glück - lich wer - den, hap - py, my hap - py days are near - ing,*  
 Ob. Clar.  
 x. *Ja, wie will ich glück - lich, glück - lich wer-den! yes, my hap - py, hap - py days are near-ing!*  
 Fl. Ob. Horns Str. *cresc.* *p* Str., Fl., Horn. *p cresc.*  
*f Tutti* *sf* *p*

\*) Two other versions: *glück lich glück - lich*

**Rocco** (kommt vorn aus dem Garten).

**Jaquino** (trägt Gartengeräte hinter ihm her und geht damit vorn in Rocco's Wohnung ab).

**Rocco.** Guten Tag, Marzelline. Ist Fidelio noch nicht zurück?

**Marzelline.** Nein, Vater.

**Rocco.** Die Stunde naht, wo ich dem Gouverneur die Briefschaften überbringen muss, welche Fidelio abholen sollte. Ich erwarte ihn mit Ungeduld. (Während der letzten Worte wird an der Pforte gepocht.)

**Rocco** (enters from garden).

**Jaquino** (follows him with garden-tools, which he carries away into Rocco's lodge).

**Rocco.** Good morning, Marcelline. Hasn't Fidelio come back yet?

**Marcelline.** No, Father.

**Rocco.** It is almost time for me to take the letters, which Fidelio was to fetch, to the Overseer. I am awaiting him impatiently. (While he is still speaking, a knocking is heard at the gate.)



**Leonore** (ruft von aussen). Jaquino! Jaquino!  
**Jaquino** (kommt aus Rocco's Hause). Ich komme schon! (Er läuft geschäftig, um aufzuschliessen.)

**Marzeline**. Er wird gewiss so lange bei dem Schmied haben warten müssen.

**Leonore** (ist indessen zur Thüre hereingekommen).

**Marzeline**. Da ist er ja! Da ist er ja!

**Leonore** (trägt ein dunkles Wamms, rothes Gilet, dunkles Beinkleid, kurze Stiefel, einen breiten Gürtel von schwarzem Leder mit kupferner Schnalle; ihr Haar ist in eine Netzhaut gesteckt. Auf dem Rücken trägt sie einen Korb mit Lebensmitteln, auf den Armen Ketten, an ihrer Seite hängt eine blecherne Büchse an einer Schnur).

**Marzeline** (auf Leonore zuellend). Wie er belastet ist! (Sie nimmt ihr Taschentuch und trocknet ihr das Gesicht ab).

**Rocco**. Warte! Warte! (Er hilft mit Marzeline ihr Korb und Ketten abnehmen.)

**Jaquino** (im Vordergrund, bei Seite). Es war auch nöthig, so schnell aufzumachen, um den Patron da herein zu lassen. (Er geht in sein Stübchen, kommt aber bald wieder heraus und macht den Geschäftigen, sucht aber eigentlich Marzeline, Leonore und Rocco zu beobachten.)

**Rocco** (zu Leonore). Armer Fidello, diesmal hast du dir zu viel aufgeladen.

**Leonore** (vorgehend, sich das Gesicht abtrocknend). Ich muss gestehen, ich bin ein wenig ermüdet. Der Schmied hatte an den Ketten so lange auszubessern, dass ich glaubte, er würde nicht damit fertig werden.

**Rocco**. Sind sie jetzt gut gemacht?

**Leonore**. Gewiss, recht gut und stark. Keiner der Gefangenen wird sie zerbrechen.

**Rocco**. Wieviel kostet das Alles zusammen?

**Leonore**. Zwölf Piaster ungefähr. Hier ist die genaue Rechnung.

**Rocco** (durchgeht die Rechnung). Gut! Brav! Zum Wetter! Da giebt es Artikel, auf die wir wenigstens das Doppelte gewinnen können. Du bist ein kluger Junge! Ich kann gar nicht begreifen, wie du deine Rechnung machst. Du kaufst Alles wohlfeiler als ich. (Bei Seite.) Der Schelm giebt sich alle Mühe; offenbar nur meiner Marzeline wegen.

**Leonore**. Ich suche zu thun, was mir möglich ist.

**Rocco**. Ja, ja, du bist brav. Man kann nicht eifriger, nicht verständiger sein. Ich habe dich aber auch mit jedem Tage lieber und—sei versichert, dein Lohn soll nicht ausbleiben. (Er wirft während der letzten Worte abwechselnd Blicke auf Leonore und Marzeline.)

**Leonore** (verlegen). O glaubt nicht, dass ich meine Schuldigkeit nur des Lohnes wegen—

**Rocco**. Still! Meinst du, ich könne dir nicht ins Herz sehen? (Er scheint sich an der zunehmenden Verlegenheit Leonore's zu weiden und geht dann bei Seite, um die Ketten zu betrachten.)

**Leonora** (calls from outside). Jaquino! Jaquino!

**Jaquino** (comes out of Rocco's house). Coming! Coming! (Runs with a show of zeal to open the door.)

**Marcelline**. He surely had to wait so long at the smith's.

(Leonora enters meantime.)

**Marcelline**. There he is! There he is!

(Leonora is clad in a dark doublet, red waistcoat, dark breeches, low boots, a broad belt of black leather with a copper clasp; her hair caught up in a net-cap. On her back she carries a basket with provisions, on her arms chains; by her side hangs a tin box on a cord.)

**Marcelline** (hastens to Leonora). What a load he has! (Takes her handkerchief and dries Leonora's face.)

**Rocco**. Wait! wait! (With Marcelline he helps Leonora lay aside the basket and chains.)

**Jaquino** (in the foreground, aside). Faith, I had to be in such a hurry to let that fellow in! (Goes into his room, but soon comes out again and bustles busily about, keeping an eye, however, on Marcelline, Leonora and Rocco.)

**Rocco** (to Leonora). Poor Fidello! this time you took too heavy a load.

**Leonora** (coming forward, wiping her face). I must admit, I am somewhat tired. It took the smith so long to repair the chains, I thought he would never be through.

**Rocco**. Are they well done, now?

**Leonora**. Certainly, they are well done and strong. None of the prisoners can break them.

**Rocco**. How much does all this cost together?

**Leonora**. About twelve piasters. Here is the exact bill.

**Rocco** (running through the bill). Good! Fine! I declare! On some of these items we ought to make at least double. You are a clever boy! I simply can't understand how you keep the bills down so. You buy everything cheaper than I. (Aside.) The rascal spares himself no pains—evidently on account of my Marcelline.

**Leonora**. I try to do whatever I can.

**Rocco**. Yes, yes, you're a good fellow. No one could be more devoted or sensible. I like you better every day I know you, and—you may be sure you shall reap your reward. (During these last words he eyes Leonora and Marcelline alternately.)

**Leonora** (embarrassed). O, do not think that I do my duty merely for the sake of wages!

**Rocco**. Hush! Do you think I cannot read your heart? (He appears to enjoy Leonora's increasing embarrassment, and then turns aside to examine the chains.)



## No 8. Quartet. — „Mir ist so wunderbar.“

Marcelline (who, while Rocco is praising Leonora, exhibits the warmest sympathy, now gazes on her with growing agitation).

Andante sostenuto.

Viola e Vcelli, divisi.

*sempre p* *cresc.* *mf*

Basses

Marcelline (aside).

*sotto voce*

Mir ist so wun-der-bar, esengt das Herz mir ein, er  
How strange a mood is mine, My heart's pent up in me, He

*p* *Clar.*

liebt mich, es ist klar, ich wer-de glück-lich, glück-lich sein.  
loves me, I di-vine, How hap-py, hap-py I shall be!

Leonora (aside).  
Wie  
How

Mir ist so wun-der-bar, esengt das  
How strange a mood is mine, My heart's pent

gross ist die Ge-fahr! wie schwach der Hoff-nung  
dim my hope doth shine, How great the risk I

*Fl.*

X. Herz mir ein, es engt das Herz mir ein, er liebt mich, es ist  
up in me, my heart's pent up in me, He loves me, I di -

L. Schein! see! sie She liebt mich, es ist klar, o  
loves me, I di - vine, o

*cresc.* *mf*

X. klar, ich wer-de glück-lich, glück-lich sein! Mir ist so wun-der-bar,  
vine, How happy, hap - py I shall be! How strange a mood is mine,

L. na - men-, na - men - lo - se Pein! Wie gross, wie  
name - less, name - less ag - o - ny! How dim, how

R. Rocco (aside). Sie liebt ihn, es ist  
She loves him: He'll be

*Viol. I.* *Str. & Wind*

M. es engt das Herz, es engt das Herz mir  
My heart's pent up, my heart's pent up in

L. gross ist die Ge-fahr! wie schwach, wie  
dim my hope doth shine! How great, how

R. klar, thine, ja, Mäd - chen, er wird  
My daugh - ter, that I

M. ein, er liebt mich, es ist klar, ich wer-de  
me, He loves me, I di-vine, I shall be

L. schwach der Hoffnung Schein wie schwach der Hoff-nung Schein! sie  
great the risk I see, how great the risk I see, She

R. dein, ein gu-tes, jun-ges  
see; So young, from ev-ry

*cresc.*

M. glück-lich, ich wer-de glücklich, ich wer-de glück-lich sein!  
hap-py, I shall be hap-py, how hap-py I shall be!

L. liebt mich, es ist klar, o na-men, na-men-lo-se Pein! Jaquino  
loves me, I di-vine, O nameless, name-less ag-o-ny! (aside).

J. Mir  
Could

R. Paar, sie wer-den glück-lich, glück-lich sein.  
sign, A hap-py, hap-py pair they'll be.

*mf* *p*

*Basen*

M. Mir ist so wun-der-bar, esengt das Herz mir  
How strange a mood is mine! My heart's pent up in

L. Wie gross ist die Ge-fahr! wie schwach der  
How dim my hope doth shine! How great the

J. sträubt sich schon das Haar, der  
luck be worse than mine? Her

R. Sie liebt, sie liebt ihn, es ist klar,  
She loves, she loves him, that I see,



ein, — er liebt mich, es ist klar, — es ist  
 me, — He loves me, I di - vine, — I di -

Hoff - nung Schein, der Hoff-nung Schein! sie liebt mich, es ist  
 risk I see, the risk I see! She loves me, I di -

Va - - - ter wil - - - ligt ein, mir  
 fa - - - ther will a - gree! 'Tis

ja, Mäd - chen, Mäd - chen, er wird dein, ja, Mäd - chen, er wird  
 Ay, daughter, daugh - ter, he'll be thine, ay, daughter, he'll be

klar, — ich wer - de  
 vine, — I shall be

klar, — o na - men - lo - - se, o na - men -  
 vine, — O name-less, name - - less, O name-less,

wird so wun - - - der - bar, mir  
 plain, from ev - - - 'ry sign, There

dein! Ein gu - - - tes, jun - - - ges  
 thine! So young, — from ev - - - 'ry

*cresc.* *mf*

M. glück - lich, ich wer-de glück - lich, glück - lich sein, er  
hap - py, O yes, how hap - py I shall be! He

L. lo - se, o na-men-lo - - se Pein! wie  
name - less, O name-less ag - - o - ny! How

J. fällt kein Mit - tel ein, mir fällt kein Mit - tel  
is no hope for me, there is no hope for

R. Paar, sie wer-den glück - lich, glück - lich sein, sie  
sign, A hap - py, hap - py pair they'll be! She

*p* *Viol. cresc.*

M. liebt mich, es ist klar, ich  
loves me, I di - vine, How

L. gross ist die Ge - fahr, wie  
dim my hope doth shine, How

J. ein, mir wird so wun-der-bar, mir fällt kein Mit - tel  
me! Could luck be worse than mine? There is no hope for

R. liebt ihn, es ist klar, ja,  
loves him, he'll be thine, My

*p* *cresc.*

M. wer - de glück - lich sein, mir  
hap - py I shall be! How

L. schwach der Hoff - nung Schein,  
great the risk I see!

J. ein, me, mir fällt kein Mit - tel ein, mir sträubt sich schon das Haar, der Va - ter wil - ligt  
there is no hope for me! Could luck be worse than mine? Her fa - ther will a -

R. Mäd - chen, er wird dein! Ein  
daugh - ter, that I see, So

Horns

Basses

M. ist so wun - der - bar, ich  
strange a mood is mine! How

L. wie schwach der Hoff - nung Schein,  
How dim my hope doth shine,

J. ein, mir wird so wun - der - bar, mir sträubt sich schon das Haar, der Va - ter wil - ligt  
gree! Could luck be worse than mine? 'Tis plain, from ev - 'ry sign, Her fa - ther will a -

R. gu - tes, jun - ges Paar, sie  
young, from ev - 'ry sign, A

Clar.

Fl.

Horns

Bn.



M. *wer hap - de py glück - - - lich sein, ich wer hap - de py*  
 L. *o na - men - lo - - - so Pein, o na - men - less,*  
 O name-less ag - - o - ny, O name - less,  
 J. *ein, mir wird so wun - der - bar, mir wird so*  
 gree! Could luck be worse than mine? 'Tis plain, from  
 R. *wer hap - den py glück - - - lich sein, ja*  
 hap - py pair they'll be, a

*Clar. Fl. Clar. Horn.*  
*Ba.* *sempre più p*

M. *glück - - - lich sein, glück - lich sein.*  
 I shall be, I shall be!  
 L. *na - - - - men - lo - so, o na - men - lo - so Pein!*  
 name - - - - less, O name-less, name-less ag - o - ny!  
 J. *wun - - - - der - bar, mir fällt kein Mit - tel ein.*  
 ev - - - - ry sign, There is no hope for me!  
 R. *glück - - - - lich sein, glück - lich sein.*  
 hap - - - - py pair they will be.  
 (Jaquino exit into his room at back.)

*Str.*  
*decresc. pp Tutti*

\*Other editions:  etc.  
 - lo - so, o na -

**Rocco.** Höre, Fidelio, wenn ich auch nicht weiss, wie und wo du auf die Welt gekommen bist, und wenn du auch gar keinen Vater gehabt hättest, so weiss ich doch, was ich thue—ich mache dich zu meinem Tochtermann.

**Marzelline** (hastig). Wirst du es bald thun, lieber Vater?

**Rocco** (lachend). Ei, ei, wie eifertig! (Ernsthafter.) Sobald der Gouverneur nach Sevilla gereist sein wird, dann haben wir mehr Zeit. Ihr wisst ja, dass er alle Monate hingeht, um über alles, was hier in dem Staatsgefängniss vorfällt, Rechenschaft zu geben. In einigen Tagen muss er wieder fort, und den Tag nach seiner Abreise gebe ich euch zusammen. Darauf könnt ihr rechnen.

**Marzelline.** Den Tag nach seiner Abreise! Das machst du recht vernünftig, lieber Vater.

**Leonore** (vorher sehr betreten, aber jetzt sich freudig stellend). Den Tag nach seiner Abreise? (Bei Seite.) O, welche neue Verlegenheit!

**Rocco.** Nun meine Kinder, ihr habt euch doch recht herzlich lieb, nicht wahr? Aber das ist noch nicht alles, was zu einer guten, vergnügten Haushaltung gehört; man braucht auch — (Er macht die Gebärde des Geldzählens.)

**Rocco.** Listen, Fidelio! Even though I don't know how or where you came into the world, and even if you had had no father at all, I know what I am going to do; I—I shall make you my son-in-law.

**Marzelline** (hastily). Father dear, will you do it soon?

**Rocco** (laughing). Dear, dear, how jealous it is! (More seriously.) As soon as the Overseer has departed for Seville, we shall have more time. As you know, he goes once a month, to render an account of everything which has occurred in the State Prison. In a few days he must go again; and the day after he starts, I shall have you married. You may rely on that!

**Marzelline.** The day after he starts! Oh, Father dear, that is a sensible idea, sure enough!

**Leonora** (before greatly confused, now pretending to be glad). The day after he starts? (Aside.) Oh, what a new perplexity!

**Rocco.** Now, children, you love each other well and truly, do you not? But that is not all that goes to make a happy and well-ordered household; one also needs— (with a gesture as if counting money).

#### No 4. Aria. — „Hat man nicht auch Gold beineben.“

Allegro moderato.

Rocco.

**Hat man nicht auch Gold bei- ne-ben, kann man**  
**If you have no gold, with- al, then Hap- pi -**

**nicht ganz glück- lich sein;**  
**ness is not so - cure, oh, Clar.**

**trau- rig schleppt sich fort das**  
**Dull the tide of life will**

**pp** **pp** **pp**

**Viol.** **Wind.** **Viol.**

**Str.** **pp** **pp**

Le-ben, man - cher Kum-mer stellt sich ein, man - cher Kum-mer stellt sich ein.  
 crawl then, Man - y a care you must en - dure, Man - y a care you must en - dure.

*Wlad.*

*sf* *p* *sf*

## Allegro.

Doch wenn's in den Ta-schen fein  
 But when you've a pock-et as

*Viol.* *p*

klin-gelt und rollt, da hält man das Schicksal ge - fan - gen, und Macht und  
 full as 'twill hold, Then fate will re - ward your ad - vanc - es, For Love and

Lie - be ver-schafft dir das Gold, und stil-let das kühn-ste Ver -  
 Pow-er at - tend you for gold, Ful - fil - ling your loft - i - est

*Str.* *pp*

lan-gen, das kühn-ste Ver-lan-gen, und stil-let das kühn-ste Ver-lan-gen.  
 fan-cies, your loft-i - est fan-cies, Ful-fil-ling your loft - i - est fan-cies.

*Ob.* *mf* *p* *colla voce*

*rall*



R.  *Viol.*  
Das Glück dient wie ein Knecht für Sold, es ist ein schö-nes, schö-nes Ding, das  
Dame For-tune's fa-vors oft are sold, Ay, 'tis a fa-mous, fa-mous thing, is  
*pp* *Oh.* *cresc.*

R.  *Viol.*  
Gold, das Gold, is gold, es ist ein schö-nes Ding, das  
It is a fa-mous thing, is  
*fp* *Horns*

R.  *Viol.*  
Gold, ein gold-nes, gold- - - nes Ding, das Gold, das Gold.  
gold, a gold-en, gold- - - en thing, is gold, is gold!  
*Tutti cresc.* *fp*

R.  *Wind*  
Wenn sich Nichts mit Nichts ver-  
If to noth-ing naught be  
*cresc.* *pp*

R.  *Viol.* *Clan.* *Viol.*  
bin-det, ist und bleibt die Sum-me klein; wer bei  
add-ed, I will make hard-ly more than none; or If you  
*p* *pp* *cresc.*

1. Tisch nur Lie - be fin - det, wird nach Ti - sche hung - rig sein, wird nach  
dine on love when wed - ded, You'll be hun - gry when you're done, you'll be

Allegro.

2. Ti - sche hung - rig sein.  
hun - gry when you're done.

Viol. I.

Drum  
And

3. läch - le der Zu - fall euch gnä - dig und hold und seg - ne und lenk' eu - er  
so may the fu - ture bring plea - sures un - told, And may your good star nev - er

4. Stre - - ben; das Lieb - chen im Ar - me, das Lieb - chen im Ar - me, im  
va - - ry! Your sweetheart be - side you, Your sweetheart be - side you, a

5. Beu - tel das Gold, so mögt ihr viel Jah - re durch - le - ben, so mögt ihr viel  
purse full of gold, Right long may your life be, and mer - ry! Right long may your

Str.

pp

Ob. & Bass.



*rall.* Tempo I.

a. *Jah - re durch - le - ben. Das Glück dient wie ein Knecht für Sold, es*  
*life - be, and mer - ry! Dame For - tune's fa - vors oft are sold, Ah,*

*colla voce* *pp* *Viol.*

a. *ist ein mäch - tig, mäch - tig Ding, das Gold, das Gold,*  
*'tis a might - y, might - y thing, is gold, is gold,*

*cresc.* *f* *sp* *Viol.*

a. *es ist ein mäch - tig Ding, das Gold, ein mäch - tig,*  
*It is a might - y thing, is gold, a might - y,*

*mäch - - - - - tig Ding, das Gold, das Gold, es*  
*might - - - - - y - - - - - thing, is gold, is gold, ay,*

*Tutti cresc.* *f* *sp*

a. *ist ein mäch - tig Ding, das Gold, das Gold.*  
*'tis a might - y - - - - - thing, is gold, is gold!*

*cresc.* *f* *p*



**Leonora.** Ihr könnt das leicht sagen, Meister Rocco, aber ich, ich behaupte, dass die Vereinigung zweier gleichgestimmten Herzen die Quelle des wahren ehelichen Glückes ist. (Mit Wärme.) O, dieses Glück muss der grösste Schatz auf Erden sein. (Sich wieder fassend und mässigend.) Freilich giebt es noch etwas, was mir nicht weniger kostbar sein würde, aber mit Kummer sehe ich, dass ich es trotz aller meiner Bemühungen nicht erhalten werde.

**Rocco.** Und was wäre denn das?

**Leonora.** Euer Vertrauen! Verzeiht mir diesen kleinen Vorwurf, aber oft sehe ich Euch aus den unterirdischen Gewölben dieses Schlosses ganz ausser Athem und ermattet zurückkommen. Warum erlaubt Ihr mir nicht, Euch dahin zu begleiten? Es wäre mir so lieb, wenn ich Euch bei Eurer Arbeit helfen und Eure Beschwerden theilen könnte.

**Rocco.** Du weisst doch, dass ich den strengsten Befehl habe, Niemanden, wer es auch sein möge, zu den Staatsgefangenen zu lassen.

**Marzeline.** Es sind ihrer aber gar zu viele in dieser Festung. Du arbeitest dich zu Tode, lieber Vater.

**Leonora.** Sie hat Recht, Meister Rocco. Man soll allerdings seine Schuldigkeit thun. (Zärtlich.) Aber es ist doch auch erlaubt, mehr ich, zuweilen daran zu denken, wenn man sich für die, die uns angehören und lieben, ein bisschen schonen kann. (Sie drückt seine Hand.)

**Marzeline** (Roccas andere Hand an ihre Brust drückend). Man muss sich für seine Kinder zu erhalten suchen.

**Rocco** (sieht beide gerührt an). Ja, ihr habt recht, diese schwere Arbeit würde mir doch endlich zu viel werden. Der Gouverneur ist zwar sehr streng, er muss mir aber doch erlauben, dich in die geheimen Kerker mit mir zu nehmen.

**Leonora** (macht eine heftige Gebärde der Freude).

**Rocco.** Indessen giebt es ein Gewölbe, in das ich dich wohl nie werde führen dürfen, obschon ich mich ganz auf dich verlassen kann.

**Marzeline.** Vermuthlich, wo der Gefangene sitzt, von dem du schon einige Male gesprochen hast, Vater?

**Rocco.** Du hast's errathen.

**Leonora** (forschend). Ich glaube, es ist schon lange her, dass er gefangen ist?

**Rocco.** Es ist schon über zwei Jahre.

**Leonora** (heftig). Zwei Jahre, sagt Ihr? (Sich fassend.) Er muss ein grosser Verbrecher sein.

**Leonora.** That is easily said, Master Rocco; but, as for me, I assert that the union of two sympathetic hearts is the fount of true wedded bliss. (Warmly.) Oh, such bliss must be the greatest boon on earth! (Collecting herself, with more composure.) To be sure, there is something else which I should prize no less dearly, though to my sorrow I perceive that, despite all my pains, I am unable to gain it.

**Rocco.** And what may that be?

**Leonora.** Your confidence. Pardon me this gentle reproach; but so often I see you come up from the subterranean vaults of this castle quite out of breath and exhausted. Why do you not allow me to accompany you there, too? I should be so glad if I might help you with your work and share your toil.

**Rocco.** But you know I have the strictest orders to allow no one, whoever it may be, to visit the prisoners of state.

**Marzeline.** But there are altogether too many of them in this old fortress. You are killing yourself with work, dear Father.

**Leonora.** She is right, Master Rocco. Of course, one must do one's duty. (Tenderly.) But one may also be permitted, I fancy, to consider how one can spare himself a little for those who are his, and who love him. (She presses his hand.)

**Marzeline** (pressing Rocco's other hand to her breast). One ought to save oneself for one's children!

**Rocco** (moved, looking from one to the other). Yes, you are right, this hard work would be too much for me in time. True, the Overseer is very strict, but he must permit me to take you along into the secret cells.

**Leonora** (makes an impetuous gesture of delight).

**Rocco.** Nevertheless, there is one vault into which I shall hardly be able to take you, although I can rely upon you wholly.

**Marzeline.** You mean the one confining the prisoner of whom you have frequently spoken, Father?

**Rocco.** You have guessed it.

**Leonora** (tentatively). I believe it is a long time since he was imprisoned.

**Rocco.** It is more than two years.

**Leonora** (vehemently). Two years, you say? (Collectedly.) He must be a great criminal.

**Rocco.** Oder er muss grosse Feinde haben, das kommt ungefähr auf eins heraus.

**Marcelline.** So hat man denn nie erfahren können, woher er ist und wie er heisst?

**Rocco.** O wie oft wollte er mit mir von alle dem reden.

**Leonore.** Nun?

**Rocco.** Für unser einen ist's aber schon am besten, so wenig Geheimnisse als möglich zu wissen, darum hab' ich ihn auch nie angehört. Ich hätte mich verplappern können und ihm hätte ich doch nicht genützt. (Geheimnissvoll.) Nun, er wird mich nicht lange mehr quälen. Es kann nicht mehr lange mit ihm dauern.

**Leonore** (bei Seite). Grosser Gott!

**Marcelline.** Lieber Himmel! Wie hat er denn eine so schwere Strafe verdient?

**Rocco** (noch geheimnissvoller). Seit einem Monat schon muss ich auf Pizarros Befehl seine Portion immer kleiner machen. Jetzt hat er binnen vierundzwanzig Stunden nicht mehr als zwei Unzen schwarzes Brot und eine halbe Mass Wasser; kein Licht mehr [als den Schein einer Lampe] — kein Stroh mehr — nichts — nichts!!

**Marcelline.** O lieber Vater, führe Fidelio ja nicht zu ihm! Diesen Anblick könnte er nicht ertragen.

**Leonore.** Warum denn nicht? Ich habe Muth und Stärke!

**Rocco.** Or have great enemies; that amounts to much the same thing.

**Marcelline.** And so it has never been possible to find out where he came from, or who he is?

**Rocco.** Oh, how often he has tried to speak with me about all that.

**Leonora.** And?—

**Rocco.** It's best for a man in my place to know as few secrets as possible; and so I have never even listened to him. I might have blabbed, and I could not have helped him, anyhow. (Mysteriously.) Well, he won't trouble me much longer — he can last only a little while now.

**Leonora** (aside). Oh, my God!

**Marcelline.** Good heavens! how did he earn such severe punishment?

**Rocco** (yet more mysteriously). For a whole month, by Pizarro's orders, I have had to decrease his rations daily. Now, for twenty-four hours, he has had nothing but two ounces of black bread and a half-measure of water; no light [but a dim lamp], no more straw — nothing, nothing!

**Marcelline.** Oh, dear Father, do not take Fidelio down to him; he could not bear such a sight.

**Leonora.** Why not, then? I am strong and courageous.

### Nº 5. Trio. — „Gut, Söhnchen, gut.“

*Allegro ma non troppo.*

**Rocco.**

Gut, Söhn-chen, gut, hab' im-mer  
Well said, my son, for half is

Muth, hab' im-mer Muth, dann wird's dir auch ge-lin-gen, das Herz wird  
won, for half is won For him who fear despis-es, And steels his



hart durch Ge-gen-wart bei fürch - ter - li - chen Din - gen.  
heart by tak - ing part In fear - ful en - ter - pris - es.

Viol. Fl. Ob.  
cresc. sf sf  
Horn Bass.

Leonora (with energy).  
Ich ha - be Muth! Mit kal - tem Blut, mit kal - tem  
Fear I have none! I dare go down, I dare go

Viol. Wind  
sf sf

Blut will ich hin - ab - mich wa - gen; für ho - - hen  
down To see where he - must lan - guish, For love, - when

Str. Viol. Wind  
sf p cresc. sf sf

Lohn kann Lie - be schon auch ho - - he  
spürt by high re - ward, Can bear the

Viol. Wind  
cresc. sf sf

Marcelline (tenderly).  
Dein  
Your

Lei - den, ho - - he Lei - den tra - - gen  
keen - est, bear the keen - est an - - guish.

Viol. Clar.  
cresc. p



gu - tes Herz wird man - chen Schmerz in die - sen  
kind - ly heart will shrink and smart With-in those

Str. Ob. Bass. Fl. Ob. *cresc.*

Grü - ßen lei - den, dann kehrt zu - rück -  
dark re - cess - es; Then, af - ter gloom,

*mf* *p* *cresc. sf* *sf* *cresc. sf*

Fl. Ob. Clar. Fl. Ob. *cresc. sf*

Viola Horns, Bass.

der Lie - be Glück, der Lie - be Glück und un-nenn-ba -  
true love shall come, true love shall come To cheer the heart

*cresc. sf* *sf* *sf* *sf*

Ob. Bass.

- re - Freu - den.  
it - bless - es. **Rocco.**

Du wirst dein  
Your hopes in

Clar. *sf* Str.

Marcelline.

M.  Du darfst mir  
Let eye meet

L.  Leonora.  
Ich hab' auf Gott und Recht Ver-trau-en.  
My faith on God and right is found-ed.

R.  Glück ganz si-cher bau-en.  
life are firm-ly grounded.

 Viol.

M.  auch in's Au-ge schauen, der Lie-be Macht ist auch nicht klein,  
eye in love un-bounded, For love our hearts with joy shall fill,

L.  Ich  
My

R.  Du wirst dein Glück ganz  
Your hopes in life you

 Viol. & Fl. *Viol.*

M.  der Lie-be Macht ist auch nicht  
For love our hearts with joy shall

L.  hab' auf Gott und Recht, auf Gott und Recht, auf  
faith on God and right, on God and right, on

R.  si-cher ganz si-cher, si-cher bau'n, ganz  
firm-ly, you firm-ly, firm-ly found, you



M. klein, ist auch nicht klein, ja, ja, ja, wir wer-den glück-lich sein, ja, wir  
fill, with joy shall fill, ah, ah yes, We shall be hap-py still, yes, we

L. Gott und Recht Ver-tran'n, ja, ja, ja, ich kann noch glück-lich sein, ja, ich  
God and right I found, ah, ah yes, I may be hap-py still, yes, I

R. si-cher, si-cher bau'n ja, ja, ja, ihr wer-det glück-lich sein, ja, ihr  
firm-ly, firm-ly found, ah, ah yes, You will be hap-py still, yes, you

*Tutti*

M. wer-den glück-lich sein, wir  
shall be hap-py still, we

L. kann noch glück-lich sein, ich kann noch  
may be hap-py still, I may be

R. wer-det glück-lich sein, ihr wer-det, ihr wer-det  
will be hap-py still, you will be, you will be

*W. Wind*  
*ff* *pp* *Str.* *cresc.*

M. wer - den glück - lich sein, ja, wir wer - den glück - lich  
shall be hap - py still, yes, we shall be hap - py

L. glück - lich, glück - lich sein, ja, ich kann noch glück - lich  
hap - py, hap - py still, yes, I may be hap - py

R. glück - lich, glück - lich sein, ja, ihr wer - det glück - lich  
hap - py, hap - py still, yes, you will be hap - py

*Tutti* *ff* *sf* *sf* *sf*



M. sein, wir wer - den glück - lich, glück - lich sein.  
 still, we shall be hap - py, hap - py still!

L. sein, ich kann noch glück - lich, glück - lich sein.  
 still, I may be hap - py, hap - py still!

B. sein, ihr wer - det glück - lich, glück - lich sein.  
 still, you will be hap - py, hap - py still!

Viol.  
 Basses

Rocco.

Der Gou-ver-  
 The O-ver-

Str.  
*fp decresc.*

Leonora.

Du wirst mir  
 I can - not

nur, der Gou-ver-neur soll heut er-lau-ben, dass du mit mir die Ar-belt  
 seer, the O-ver-seer must give per-mis-sion For you to share my work to -

Viol.  
 Bass & Violas

## Marcelline.

M.  Ja, gu - ter  
Oh, dear - est

L.  al - le Ru - he rau - ben, wenn du bis mor - gen nur ver - weilst.  
rest in this con - di - tion, If till to - mor - row you de - lay.

A.  theilst.  
day.

 Str. Fl. Viol. W. Wind

M.  Va - ter, bitt' ihn heu - te, in kur - zem sind wir dann ein  
Fa - ther, don't de - lay now, And then we soon shall be a

A.  Ja, ja, der Gou - ver - neur soll heut' er -  
Yes, yes! The O - ver - seer must give per -



M.  Paar, in kur - zem sind wir dann ein Paar, ein Paar, ein  
pair, and then we soon shall be a pair, a pair, a

A.  lau - ben, dass du mit mir die Ar - beit theilst, mit mir die Ar - beit  
mis - sion For you to share my work to - day, to share my work to -



M. *Paar. pair.*

L. *Leonora (aside).*

R. *Wie lang' bin ich des Kum-mers Beu-te!*  
How long shall I be sor-row's prey, now?

theilst. Ich bin ja bald des Gra-bes Beu-te, ich brau - che  
day. Death soon will claim me as his prey, now, I need - your

Viol.

Str.

(tenderly to Rocco)

M. *Ach! lie-ber Va - ter,*  
*O dear-est Fa - ther,*

L. *Du, Hoff - nung, reichst mir La - bung, mir*  
*Come, Hope, come, Hope, and save me from*

R. *Hülff, es ist ja wahr, es*  
*help, I'm well a - ware, I'm*

Str.

M. *was fällt Euch ein? ach! lie-ber*  
*what do you say? O dear-est*

L. *La - bung dar wie lang' bin*  
*dark de - spair! How long shall*

R. *ist well ja a wahr, ich bin ja bald des Gra - bes, des*  
*well a ware! Death soon, ah, soon will claim me, Death*

Basso



M. Va - ter, was fällt Euch ein? —  
Fa - ther, what do you say? —

L. ich — des Kum - - mers Beu - te!  
I — be sor - - sow's prey, now?

R. Gra - - bes Beu - te, ich brau - che Hülff, es ist ja  
soon will claim me, I need your help, I'm well a -

*sf* *sf* *decresc.*

M. Lang' Freund und Ra - ther müsst Ihr uns sein, müsst Ihr uns  
You'll live to love us. for man - y a day, for man - y a

L. Du, Hoff - nung, reichst mir  
come, Hope, — save me,

R. wahr, ich brau - che Hülff, es ist ja  
ware, I need your help, I'm well a -

*Viol.*

M. sein, lie - ber Va - ter, was fällt Euch ein, was fällt Euch ein? ach, lie - ber  
day! Dear - est Fa - ther, what do you say, what do you say? O dearest

L. La - bung, La -  
save me, save

R. wahr, ja,  
ware, yes,

*Str.*

M. Va - ter! Fa - ther!

L. - - - - - bung dar. me from de - spair.

B. es ist ja wahr. I'm well a - ware.

Nur auf der If you are

Oh. 2<sup>o</sup> *pp* *Clar.* *Str.* *Allegro molto.*

M. O ha-be O how my

L. Ihr seid so You are so

B. Hut, dann geht es gut, ge-stillt ge-stillt wird eu-er Seh-nen, shrewd, 'twill end in good, And your re-ward you'll soon be reap-ing,

Oh. *Clar.* *pp* *Bass.* *Horns*

M. Muth, o wel-che Glut, o welch' ein tie-fes blood, a glow-ing flood, With-in my veins is

L. gut good, ihr macht mir Muth, ge-stillt wird bald mein good, you cheer my mood, Re-ward I'll soon be

B. nur auf der Hut, nur auf der Hut, dann geht es If you are shrewd, if you are shrewd, 'twill end in

*Tutti* *sf*

M. Seh - nen!  
leap - ing!

L. Seh - nen.  
reap - ing.

(aside)  
Ich gab die Hand zum sü - ssen Band, zum sü - ssen  
I've sealed the bond like lov - er fond, like lov - er

R. gut, gebt euch die Hand und schliesst das Band, und schliesst das  
good; Now seal the bond like lov - ers fond, now seal the

*fp* Viol. *cresc.*  
Horn

M. Ein fe - stes Band mit Herz und Hand, o sü - sse, sü - sse  
A last - ing bond of lov - ers fond: O joy - ful, joy - ful

L. Band, fond: es ko - stet bitt' - re  
'Twill cost her bit - ter

R. Band bond in sü - ssen Freu - den -  
With joy - ful, joy - ful

*f* Tutti

M. Thrä - nen, o sü - sse, sü - sse Thrä - nen, o sü - sse, sü - sse  
weep - ing, O joy - ful, joy - ful weep - ing, O joy - ful, joy - ful

L. Thrä - nen, es ko - stet bitt' - re, bitt' - re Thrä -  
weep - ing, 'twill cost her bit - ter, bit - ter weep -

R. thrä - nen, in sü - ssen Freu - den - thrä - nen, in sü - ssen Freu - den -  
weep - ing, with joy - ful, joy - ful weep - ing, with joy - ful, joy - ful



M. Thränen, weeping! ein fe - stes Band mit Herz und Hand,  
A last - ing bond of lov - ers fond:

L. nen, ich gab die Hand zum sü - ssen Band, es ko - stet bitt' - re, -  
ing! I've seal'd the bond like lov - er fond: 'Twill cost her bit - ter, -

R. thränen. weeping! Gebt euch die Hand  
Now seal the bond

*sp* Str. *pp* Bass Clar. *Horns*

M. o sü - sse, sü - sse Thrä -  
O joy - ful, joy - ful weep -

L. bitt' - re Thränen, bitt' - re Thrä -  
bit - ter weeping, bit - ter weep -

R. und schliesst das Band,  
like lov - ers fond,

*Fl. Ob.* *Viol.*

M. - - - - - nen, o sü - - - - sse, sü - sse Freu - den -  
- - - - - ing, O joy - - - - ful, joy - ful, joy - ful

L. - - - - - nen, ja bitt' - - - - re, bitt' - re, bitt' - re  
- - - - - ing, yes, bit - - - - ter, bit - ter, bit - ter

R. gebt euch die Hand und schliesst das  
now seal the bond like lov - ers

*Wind* *cresc.* *ff* *w.w. p*

M. thrä - - - - - nen, o sü - sse, sü - sse  
weep - - - - - ing, O joy - ful, joy - ful

L. Thrä - - - - - nen, es ko - stet bitt' - re  
weep - - - - - ing, 'twill cost her bit - ter

R. Band, gebt euch die Hand und schliesst das Band, und schliesst das  
fond, now seal the bond like lov - ers fond, now seal the

Str.

Str.

M. Thrä - nen! Ich ha - be Muth, o wel - che Glut,  
weep - ing. O how my blood, a glow - ing flood,

L. Thrä - nen! Ihr seid so gut, ihr macht mir Muth,  
weep - ing. You are so good, you cheer my mood,

R. Band. Nur auf der Hut, dann geht es gut, ge -  
bond. If you are shrewd, 'twill end in good, Re -

Wied

Tutti

*sf*

*sf*

*sf*

M. o wel - che Glut, o wel - che Glut!  
a glow - ing flood, a glow - ing flood!

L. ihr macht mir Muth, ihr macht mir Muth.  
you cheer my mood, you cheer my mood!

R. stillt wird eu - er Seh - nen, ge - stillt wird eu - er  
ward you'll soon be reap - ing, re - ward you'll soon - be -

*cresc.*

Ein fe - stes Band, mit Herz und Hand, o sü - sse  
A last - ing bond of lov - ers fond: O joy - ful

Ich gab die Hand zum sü - sse  
I've seal'd the bond like lov - er

Sehnen.  
reaping; Ein schö - nes  
Now seal the

Str.  
*f* *p*  
Horns

Thrä - nen, o sü - sse Thränen, o sü - sse Thrä -  
weep - ing, O joy - ful weeping, O joy - ful weep -

Band,  
fond: o bitt' - re, bitt' - re Thrä -  
O bit - ter, bit - ter weep -

Band,  
bond mit Herz und Hand,  
like lov - ers fond,

Fl.Ob.  
*pp* Bass. Viol.

- nen, o sü - sse, sü - sse Thrä -  
- ing, O joy - ful, joy - ful weep -

- nen, o bitt' - re, bitt' - re Thrä -  
- ing, O bit - ter, bit - ter weep -

ein schönes Band, mit Herz und  
now seal the bond like lov - ers

Tutti  
*cresc.* w. w. *p*



M. *- - - - -* - nen, o sü - sse, sü - sse  
*- - - - -* - ing, O joy - ful, joy - ful

L. *- - - - -* - nen, es ko - stet bitt' - re  
*- - - - -* - ing, 'twill cost her bit - ter

R. Hand, gebt euch die Hand und schliesst das Band, und schliesst das  
 fond, now seal the bond like lov - ers fond, now seal the

*Tutti*

*Str. cresc.*

M. Thrä - nen, ein fe - stes Band, mit Herz und  
 weep - ing. A last - ing bond of lov - ers

L. Thrä - nen, es ko - stet bitt' - re  
 weep - ing, 'twill cost her bit - ter

R. Band; nur auf der Hut,  
 bond! If you are shrewd,

*Clar.*

*fp* *p* *f*

M. Hand, o sü - sse, sü - sse  
 fond: O joy - ful, joy - ful

L. Thrä - nen, ich gab die Hand zum sü - ssen  
 weep - ing, I've seal'd the bond like lov - er

R. dann geht es gut,  
 'twill end in good,

*Fl.* *Ob.*

M. Thrä - nen, o sü - sse Thrä - nen,  
weep - ing, O joy - ful weep - ing!

L. Band, o bitt' - re Thrä - nen, o bitt' - re,  
fond: O bit - ter weep - ing, O bit - ter,

R. gebt euch die Hand und schliesst das Band in sü - ssen,  
Now seal the bond like lov - ers fond with joy - ful,

Clar. Fl. Viol.  
sf cresc.

M. sü - sse Thrä - nen!  
joy - ful weep - ing!

L. bitt' - re Thrä - nen!  
bit - ter weep - ing!

R. sü - ssen Freu - den - thrä - nen!  
joy - ful, joy - ful weep - ing!

Tutti ff p

**Rocco.** Aber nun ist es Zeit, dass ich dem Gouverneur die Briefschaften überbringe. (March.) Ah! Er kommt selbst hierher! (Zu Leonore.) Gieb sie, Fidelio, und dann entfernt euch!

(Leonore giebt Rocco die Blechbüchse und geht mit Marzelline in das Haus.)

**Rocco.** But now it is time for me to take the letters to the Overseer. (March.) Ah! Here he comes himself! (To Leonora.) Give them here, Fidelio, and then off with you both!

(Leonora hands Rocco the tin box, and exit with Marzelline into the house.)

## No 6. March.

Vivace.

Ob., Clar.  
Bass.  
Horns  
*p dolce*  
Str.  
Basses & Kdr.

*cresc.*  
Tutti

Viol.  
*p*

*cresc.*  
Tutti  
Horns, Tpts.

Detailed description: The musical score is for a march in 2/4 time, marked 'Vivace'. It consists of six systems of staves. The first system includes parts for Oboe/Clarinet, Bassoon, Horns, Strings, and Basses & Contrabasses. The second system continues the string and woodwind parts. The third system introduces a 'Tutti' section with a 'crescendo' marking. The fourth system continues the woodwind and string parts. The fifth system features a Violin part and a piano accompaniment. The sixth system concludes with a 'Tutti' section, a 'crescendo' marking, and parts for Horns and Trumpets.





(Jaquino tritt aus seiner Stube und öffnet das Hauptthor. Während des zuvor begonnenen Marsches ziehen die Offiziere mit den Soldaten ein. Dann kommt Pizarro. Das Thor wird geschlossen. Jaquino trägt Korb und Ketten in Rocco's Wohnung.)

**Erster Offizier** (kommandirt.) Halt! Front!

**Pizarro** (zu dem Offizier.) Drei Schildwachen auf den Wall! Sechs Mann Tag und Nacht an die Zugbrücke, ebenso viele gegen den Garten zu. Jedermann, der sich dem Graben der Festung nähert, werde sogleich vor mich gebracht!

**Offizier.** Gut, Herr Gouverneur!

**Pizarro** (zu Rocco.) Ist etwas Neues vorgefallen?

**Rocco.** Nein, Herr.

**Pizarro.** Wo sind die Depeschen?

**Rocco** (nimmt Briefe aus der Blechbüchse.) Hier sind sie.

**Pizarro** (öffnet die Papiere und durchgeht sie.) Immer Empfehlungen oder Vorwürfe. Wenn ich auf alles das achten wollte, würde ich nie damit zu Ende kommen. (Er hält bei einem Briefe an.) Was seh' ich? Mich dünkt, ich kenne diese Schrift. Lass sehen. (Er öffnet den Brief, geht weiter vor, während Rocco sich mehr zurückzieht.) Ich gebe Ihnen Nachricht, dass der Minister in Erfahrung gebracht hat, dass die Staatsgefängnisse, denen Sie vorstehen, mehrere Opfer willkürlicher Gewalt enthalten. Er reist morgen ab, um Sie mit einer Untersuchung zu überraschen. Seien Sie auf Ihrer Hut und suchen Sie sich sicher zu stellen! (Betreten.) Gott! wenn er entdeckte, dass ich diesen Florestan in Ketten liegen habe, den er längst todt glaubt, ihn, der so oft meine Rache reizte, wenn er mich vor ihm enthüllen und mir seine Gunst entziehen würde!— Doch es giebt ein Mittel! (Rasch.) Eine kühne That kann alle Besorgnisse zerstreuen!

(Enter Jaquino from his room; he opens the main gate. During the march already commenced, the officers and soldiers make their entry. Then comes Pizarro. The gate is closed. Jaquino carries basket and chains into Rocco's house.)

**First Officer** (commanding.) Halt! Right face!

**Pizarro** (to the Officer.) Three sentinels on the rampart! Six men day and night by the drawbridge, six others on the garden-side. Let anyone approaching the moat be brought before me forthwith!

**Officer.** Yes, sir!

**Pizarro** (to Rocco.) Has anything new occurred.

**Rocco.** No, sir.

**Pizarro.** Where are the dispatches?

**Rocco** (taking letters out of the tin box.) Here, sir.

**Pizarro** (opening papers and glancing over them.) Always recommendations or faultfinding. If I were to attend to all that, there would be no end to it. (Stops at one letter.) What's this? This writing looks familiar. Let me see. (Opens letter, and goes further forward, while Rocco withdraws somewhat.) "I have to inform you, that the Minister has learned that in the State Prisons of which you are the Overseer several victims of arbitrary power are confined. He begins his journey to-morrow, to surprise you with an investigation. Be on your guard, and protect yourself as best you may." (In consternation.) Heavens! If he should discover that I have this Florestan here in chains, whom he thought dead long ago, he who so often aroused my vengeance— if he should unmask me before him, and cause me to lose his favor!— Yes, there is *one* way! (Quickly.) One bold deed can dissipate all my fears!





R  
wühlen, o Won-ne, o Won - - - - ne, gro - sses  
wasted, Was rap-ture, was rap - - - - - ture e'er so

Str. *pp* *cresc.* Tutti

P  
Glück! Schon war ich, schon  
great? Al - read - y, al -

Str. *fp*

P  
war ich nah', im Stau - be, dem lau - ten Spott zum  
read - - y in their pow - er, I saw the rab - - ble

Wind *mf*

P  
Rau - be, da - hin, da - hin, ja, da -  
glow - er And mock, and mock, ay, and

*p*

P  
hin mock gestreckt zu sein! Nun ist es mir ge -  
me in my fall; Now no-thing ill can

Fl. & Viol. *cresc.*



P.  
 wor - den, den Mör - der selbst zu mor - den, nun  
 hap - pen, For Fate pro - vides my weap - on! Now  
 Tutti  
*fp* *cresc.* *fp*

ist es mir ge - worden, den Mör - der selbst zu mor - den, den  
 — nothing ill can happen, For Fate pro-vides my weap - on, for

*cresc.*

Mör - der selbst zu mor-den!  
Fate pro - vides my weap-on!

Tutti *Sp* *Sp* *Sp* *Sp*

[illegible]

**THE ROSE TREE.**

*And. con moto.*

**Voice:**

Ra - che werd' ich küh - len! dich, dich ru - fet dein Ge -  
 ven - geance shall be tast - ed! You, you go to meet your

**Piano:**

*sp* *sp* *sp* *sp* *sp* *sp*

schick! fate! In sei-nem Her - zen wühlen, o Was  
To see his heart's blood wasted, Viol. *sf* *cresc.* *p* *sf*

Won - ne, o Won - ne, gro - sses  
rap - ture, was rap - ture e'er so

Glück! great? Schon war ich  
Al - read - y

nah, im Stau - be, dem  
in their pow - er, I

lau - ten Spott zum Rau - be, da -  
saw the rab - ble glow - er And

hin, da - hin ge - streckt zu  
mock, and mock me in my

sein! fall; Nun, nun ist es mir ge -  
fall; Now, now no-thing ill can

*cresc.* *Tutti* *p*

wor - den, den Mör - der selbst zu mor - den! In sei - ner  
hap - pen, For Fate pro - vides my weap - on! When with his

*p* *Viol. f*

letz - - - ten Stun - de, den Stahl in sei - ner  
death - - - wound ly - ing Be - fore me, as he's

*f cresc.*

Wun - de, ihm noch in's Ohr zu schrei'n: Tri -  
dy - ing, Still in his ear I'll call: Re -

*Tutti*



umph! Triumph! Tri - umph! der Sieg, der Sieg ist  
venge! re-venge! re - venge! Revenge on you for

Fl. Ob. Wind

*sp* *cresc.* *Str.* *ff*

mein!  
all!

**Chorus of Guards.**  
(*sotto voce* to each other)

Tenor I & II. *p*  
Er spricht von Tod und Wun - de, nun fort auf uns-re Run - de! wie  
He speaks of death and wounds now; A - way up-on your rounds now! 'Tis

Bass. *p*  
Er spricht von Tod und Wun - de, nun fort auf uns-re Run - de! wie  
He speaks of death and wounds now; A - way up-on your rounds now! 'Tis

*Str.* *f* *pp*

Ha! Ha! welch' ein Au-genblick! Die  
it is not too late! My

wichtig, wie wich - tig muss es sein, wie wich - - - tig muss es  
weighty, 'tis weight - y, too, with-al, 'tis weight - - - y, too, with -

wichtig, wie wich - tig muss es sein, wie wich - - - tig muss es  
weighty, 'tis weight - y, too, with-al, 'tis weight - - - y, too, with -

*Viol.*

Ra - che werd'ich küh - len! Nun, nun,  
ven-geance shall be tast - ed! Now, now,

sein, nun fort! nun fort! wie wich - tig muss es sein!  
all! A - way! A - way! 'tis weight - y, too, with - all!

sein, nun fort! nun fort! wie wich - tig muss es sein!  
all! A - way! A - way! 'tis weight - y, too, with - all!

*cresc.* *ff*

nun ist es mir ge - wor - den, den Mör - der selbst zu morden!  
now, nothing ill can hap - pen, For Fate provides my weapon!

Er spricht von  
He speaks of

Er spricht von  
He speaks of

*p* *Viol.* *Horns*

Ha! welch' ein Augenblick! Die Ra - che werd'ich  
Ha! it is not too late! My vengeance shall be

Tod und Wun - de, wacht scharf auf eu - - - rer  
death and wounds now; Watch well up - on your

Tod und Wun - de, wacht scharf auf eu - - - rer  
death and wounds now; Watch well up - on your

*W. Wind.*

küh-len, dich ru-fet dein Ge - schick! Triumph! der Sieg ist  
 tast-ed! You go to meet your fate! Revenge on you for  
 Run-de, wie wich-tig muss es sein, wie wich-tig, wie wichtig muss es  
 rounds, now! 'Tis weighty, too, with - al, 'tis weighty, 'tis weighty, too, with-  
 Run-de, wie wich-tig muss es sein, wie wich-tig, wie wichtig muss es  
 rounds, now! 'Tis weighty, too, with - al, 'tis weighty, 'tis weighty, too, with-

mein! der Sieg ist mein! er ist mein! er ist  
 all! re - venge for all, now for all, ay, re -  
 sein, ja, wie wich - tig muss es sein, wacht scharf, wacht  
 al, ay, 'tis weight - y, too, with - al, watch well, watch  
 sein, ja, wie wich - tig muss es sein, wacht scharf, wacht scharf,  
 al, ay, 'tis weight - y, too, with - al, watch well, watch well,

mein! er ist mein!  
 venge now for all!  
 scharf, wacht scharf, wacht scharf auf eu - rer Run - de!  
 well, watch well, watch well up - on your rounds, now!  
 wacht scharf, wacht scharf auf eu - rer Run - de!  
 watch well, watch well up - on your rounds, now!

*cresc.* *ff*



**Pizarro.** Ich darf keinen Augenblick säu-  
men, alle Anstalten zu meinem Vorhaben zu  
treffen. Heute soll der Minister ankommen. Nur  
die grösste Vorsicht und Eile können mich ret-  
ten. (Leise zum Offizier, den er mit einem Wink in den  
Vordergrund führt.) Hauptmann! Besteigen Sie  
mit einem Trompeter sogleich den Thurm. Se-  
hen Sie mit der grössten Achtsamkeit auf die  
Strasse von Sevilla. Sobald Sie einen Wagen  
von Reitern begleitet sehen, lassen Sie augen-  
blicklich durch den Trompeter ein Signalgeben.  
Verstehen Sie, augenblicklich! Ich erwarte die  
grösste Pünktlichkeit. Sie haften mir mit Ih-  
rem Kopf dafür. Fort! auf eure Posten!

**Offizier.** Gewehr auf! Marsch! (Soldaten ge-  
hen ab.)

*Leonore (in der Thür lauschend).*

**Pizarro (zu Rocco.)** He!

**Rocco.** Herr!

**Pizarro** (betrachtet ihn eine Weile aufmerksam, für  
sich.) Ich muss ihn zu gewinnen suchen. Ohne sei-  
ne Hilfe kann ich es nicht ausführen. (Laut.) Komm  
näher!

**Pizarro.** I have not a moment to lose in  
getting all in readiness for my scheme. The  
Minister is to arrive to-day. Only the utmost  
precaution and haste can save me. (Aside to the  
Officer, whom he beckons forward.) Captain! Go  
immediately to the top of the tower, with a  
bugler. Keep the strictest watch over the road  
to Seville. As soon as you see a carriage es-  
corted by cavalry, let the bugler give a sig-  
nal instantly. You understand me: instantly! I  
expect the greatest punctuality. Your head will  
pay the forfeit! Now, to your posts!

**Officer.** Shoulder arms! Forward march!  
(Exeunt Soldiers.)

*(Leonora is listening in the doorway.)*

**Pizarro (to Rocco.)** Hey!

**Rocco.** Sir!

**Pizarro** (examines him awhile attentively, then,  
aside.) I must try to win him over. Without  
his help I cannot carry it out. (Aloud.) Come  
this way!

### Nº 8. Duet. — „Jetzt, Alter, hat es Eile!“

*Allegro con brio.*

**Pizarro.**

Jetzt, Alter, Al-ter, jetzt hat es Ei - le! dir wird ein  
Now, Keeper, Keeper, now I shall need you! Your luck-y

Glück zu Thei-le, du wirst ein rei - cher Mann;  
star will lead you; Would you be rich, be true!

das geb' ich nur - da - ran, Ob.  
This, to be - gin, - for you, Fl.

Str. Clar. Bass. Str.

P. *das geb' ich nur da-ran.*  
*this, to be-gin, for you. Rocco.*

R. *So sagt doch nur in Ei-le, wo-*  
*Be sure, sir! I will heed you, What-*

Wind

P. *Du bist von kal-tem*  
*I know you're cool and*

R. *mit ich dienen kann, wo-mit ich dienen kann.*  
*ev-er I can do, what-ev-er I can do.*

Str.

P. *Blu-te, von un-ver-zag-tem Muthe*  
*stead-y, And that you're al-ways ready* *durch*  
*My*

Fl., Bsn. Viol.

Ob. Clar.

P. *lan-gen, lan-gen Dienst ge-wor-den.*  
*ev-ry, ev-ry plan to fur-ther. Rocco.*

R. *Was soll ich?*  
*What would you?*

Wind

P. Mor - den! Hö - re mich nur an! Du  
Mur - ther! (terrified) You must hear the plan: You

R. Re-det, re-det! Wie!  
Tell me, tell me! What!

Str. *cresc.*

P. bebst? bist du ein Mann? bist du ein Mann? Wir  
shake! are you a man? are you a man? We

Viol. *p*

Vcello & Ob.

P. dür - fen gar nicht säu - men, dem Staa - te liegt da -  
have no time to rea - son, There are af - fairs of

P. ran, den bö - sen Un - ter - than schnell aus dem Weg zu räu - men,  
weight: A pris - on - er of state Must die at once for trea - son.

Rocco.

O Herr!  
My lord!

Str. *p*

Vcello



P. dem Staa - te liegt da - ran,  
There are af - fairs of weight:

Clar. & Ob.

P. den bö - - sen Un - ter - than schnell, schnell aus dem Weg zu  
A pris - - on - er of state Must, must die at once for

Viol.

P. räumen. Du stehst noch an? du stehst noch an?  
treason. You would de - bate? You would de - bate?

Rocco.

O Herr! O Herr!  
My lord! My lord!

Str. *pp*

(aside)  
P. Er darf nicht län - - ger le - ben, sonst ist's um mich ge -  
No plan could now a - vail me, Were he a - live and

(aside)  
N. die Gli - der fühl' ich be - ben, wie konnt' ich das be -  
I fear my limbs will fail me! How could I do the

Viol. *sf*

P. *scheh'n. freed; Pi-zar-ro soll-te be-ben? Pi-*  
 A. *steh'n? deed? Ich nehm' ihm nicht das Le-ben, mag*  
 What - ev - er he may tell me, His

P. *zar-ro, Pi-zar-ro soll-te be-ben? Du fällst, du fällst, ich*  
 R. *zar-ro, Pi-zar-ro, wilt thou fail me? Fall you, fall you! I*

P. *was da will ge-scheh'n, mag was da will, mag was da*  
 R. *rage I will not heed, his rage I will not heed, I*

P. *wer-de steh'n, du fällst, du fällst, ich*  
 R. *will suc-ceed! Fall you, fall you! I*

P. *will ge-scheh'n, mag was da will, mag was da*  
 R. *will not heed, his rage I will not heed, I*

P. *wer-de steh'n.*  
 R. *will suc-ceed!*

P. *will ge-scheh'n.*  
 R. *will not heed!*

P. *cresc.*  
 R. *cresc.*  
 Str. *decresc.*

## Rocco (to Pizarro).

R. *Nein, Herr! das Le - ben neh - men, das ist nicht*  
*My lord! I can not do it, I am not*

Ob. & Clar.

Bass.

## Pizarro.

P. *Ich will mich selbst be-quemen, wenn dir's an Muth ge-*  
*Then I my - self shall do it, Since you're so weak of*

R. *mei - ne Pflicht, nicht mei-ne Pflicht.*  
*hired to kill, not hired to kill.*

Str.

cresc.

p

P. *bricht. Nun ei - le rasch und mun-ter zu je - - - nem Mann hin -*  
*will! Now go, for time is fly - ing, Go down - - - to him who's*

cresc.

P. *unter, du weisst, du weisst -*  
*lying. You know, you know -*

Rocco.

R. *Der kaum mehr*  
*That half - dead*

Str.

p

pp

Bass.  
Horn



R. lebt, man, und wie ein Schat - - -  
Who's like a ghost,

**Recit.**  
**Pizarro (fiercely):**  
Zu dem, zu dem hin-ab! Ich wart' in kleiner Fer - ne,  
To him! the low-est cell! I'll wait near by the cave there,  
- ten so schwebt? wan?  
so wan?  
*Str.*  
*fp colla voce*

*a tempo*  
du gräbst in der Cl - ster - ne sehr schnell ein Grab.  
You'll quick-ly dig his grave there In that old well.  
Und dann? und  
And then? and  
*Str. a tempo*  
*pp*  
*Tromb.*

Dann werd' ich selbst, vermommt, mich in den Ker - ker schlei - -  
Then, well-dis-guis'd, I'll come, And glid-ing in there soft - -  
dann? then?  
*Str.*  
*pp*  
(showing a dagger)

(aside)

P. - chen, ein Stoss! und er ver-stummt. Er sterb' in sei-nen  
 - ly- one blow! and he is dumb. He'll per-ish in his

R. Ver - hun-gernd in den  
 To starve and die in

Viol.

Wind

*pp*

Basses

P. Ket - ten, zu kurz war sei - ne Pein!  
 fet - ters, Too short has been his pain!

R. Ket - ten, er - trug er lan - ge Pein, ihn  
 fet - ters, How long has been his pain! To

*cresc.*

P. Sein Tod nur kann mich ret-ten, dann werd' ich ru - hig sein. Jetzt,  
 His death a-lone can save me, I can breathe free-ly then. Now,

R. töd - ten, heisst ihn ret-ten, der Dolch wird ihn be-frei'n.  
 kill him is to spare him, 'Twill set him free a-gain.

*p*

P. Al - ter! jetzt hat es Ei - le! hast du mich ver - stan-den? Du gibst ein  
 Keep - er! now you must hur - ry! Do you un - der - stand me? You give a

Str.

P. Zei-chen, dann werd' ich selbst, ver - mummt, mich in den Ker - ker  
sig - nal, Then, well - dis-guis'd, I'll come, And, glid - - ing in there

Viol. *pp*

Ob.

P. schleichen, ein Stoss! und er ver - stummt. Er  
soft - ly - One blow! and he is dumb. He'll

R. Rocco.

Ver - To

Wind

Viol. *p*

*cresc.* *pp*

Trb.

P. sterb' in sei - - nen Ket - ten, zu kurz war sei - ne  
per - - ish in his fet - ters, Too short has been his

R. hun - gernd in den Ket - ten, er - - trug er lan - ge  
starve and die in fet - ters, How long has been his

Wood wind)

P. Pein! Sein Tod nur kann mich ret - ten, dann  
pain! His death a - lone can save me, I

R. Pein, ihn töd - - ten, heisst ihn ret - ten, der  
pain! To kill him is to spare him, 'Twill

*cresc.* *p*

Wind



P. *werd' ich ru - - hig sein, dann werd' ich ru - hig,*  
*can breathe free - - ly then, I can breathe free - ly,*

R. *Dolch wird ihn be - frein, der*  
*set him free a - gain, 'twill*

*cresc.*

P. *ru - - hig, ru - - hig sein,*  
*free - - ly, free - - ly then,*

R. *Dolch wird ihn be - - frein,*  
*set him free a - - gain,*

*cresc.*

P. *dann werd' ich ru - - hig, ru - - hig sein.* (exit thro' the portal)  
*I can breathe free - - ly, free - - ly then.*

R. *der Dolch, der Dolch wird ihn be - frein.* (exit to the garden)  
*'twill set him free, ay, free a - gain.*

*Tutti*

*Tutti*

# No 9. Recitative and Aria.—, „Abscheulicher! wo eilst du hin?“

*Allegro agitato.*



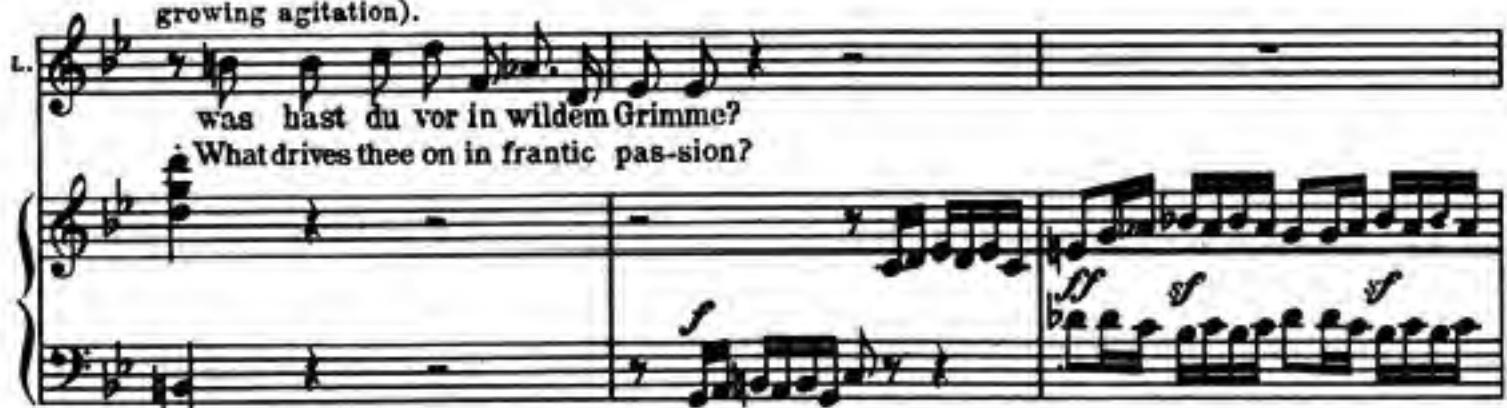
**Recit.**

**Leonora** (enters, a prey to violent emotion, and gazes after Pizarro with

Ab-scheu-lich-er! wo eilst du hin? was hast du vor?  
Vile monster, thou! What wilt thou do? What wilt thou do?



growing agitation).



*Poco adagio.*

*Più moto.*

(vehe-



Des Mit-leids Ruf,  
Can pit-y's voice,

der Menschheit Stimme, rührt  
nor kind e-mo-tion, Nor

*Allegro in tempo.*



nichts mehr deinen Ti-ger-sinn?  
aught thy tigrish heart sub-due?

Doch  
Tho'

Recit. Adagio.

L. to-ben auch wie Meeres - wogen  
like the rag - ing o - cean - billows

dir in der Seele Zorn und Wuth,  
Fu - ry with-in thy soul a - rise,

*p cresc. colla voce*

*p* Clar.  
Bass.

L. so leuchtet mir ein Far - ben - bo - gen, der hell auf dun - keln Wol - ken  
I see a bow of prom - ise shin - ing A - gainst the dark and low - ring

*colla voce*

Poco sostenuto in tempo.

L. ruht;  
skies.

der blickt so still, so fried-lich nieder, der spiegelt  
So still it shines, so mild - ly beaming, Re - call - ing

W. Wind

*sempre più p*

Str.

L. al - te Zei - ten wie - der, und neu be - sänftigt wallt mein Blut.  
days of by - gone dreaming, Till in my veins the fe - ver dies.

*pp*

*pp*

Adagio.

L.

*cresc.* Horn II Horn III Horn I

*p* Bass.

Str. *cresc.*

Komm,  
Come,



L. Hoff-nung, lass den letz-ten Stern, den letz-ten Stern der Mü-den nicht er-  
 Hope, let not the on-ly star, the on-ly star— Of sor-row be de-

*pp*

L. blei - chen, o komm, er - hell', er - hell' mein  
 nied - me, O come, light thou, light thou my

Horn II. Horn III. Horn I. Bass. *mf*

*fp*

L. Ziel, — sei's noch so fern, so fern, die Lie - be, sie wird's er -  
 goal, — how - ev - er far, so far, — And love will sure - ly

*p* Str. *cresc.* *fp*

L. reichen, ja, ja, sie wird's er - rei -  
 guide me, yes, love will surely guide

Horn Bass. & Str.

Bass.

L. - - chen, sie wird's er - rei -  
 me, will sure - ly guide

Horn Bass. *cresc.* *p*

\* The original Score reads:

chen. me. Komm, o komm, komm, o Hoff - nung!  
Come, O come! Come, O Hope!

Wind *dolce* Str. *cresc.* *sfp* Horns Bn.

Lass den letz - ten  
Let not the on - ly

*pp* Basses

Stern der Mü - den, der Mü - den nicht er -  
star Of sor - row, of sor - row be de -

Bn. Basses

bleichen! Er - hell' ihr Ziel, - sei's noch so fern, sei's noch so  
nied me! Light thou my goal, - how - ev - er far, how - ev - er

*sfp* *cresc.* *f* Tutti

fern, die Lie - be, die Lie - be wird's er - reichen, die  
far, And love, - and love - will sure - ly guide me, and

Str. *sfp* Horns *sfp* Bn.



L. *Lie - love, - be, die Lie-be wird's er - and love will sure - ly*

*sf* *Str.*

**Allegro con brio.**

L. *rel - guide - chen. me!*

*Horns* *Str.* *Horns & Bass.* *colla voce* *sf*

L. *Ich folg' dem in - nern Triebe, ich wan - ke nicht, mich stärkt die*  
*No cra - ven fears ap - pal me, Stead - fast of will, I fol - low*

*with Str.* *p* *cresc.*

L. *Pflicht der treuen Gath - ten - lie - be, ich*  
*still Where wifely love may call me, With*

*ff* *p* *ff* *p* *ff* *Basses*

L. *wan - ke nicht, nein, ich wan - ke*  
*stead - fast will, ay, with stead - fast*

*ff* *ff* *cresc.*



L. *nicht, will mich stärkt die Pflicht der treu-en Gat-ten-lie-be.*  
*I fol-low still Where wife-ly love may call me!*

*Horns*  
*f p dolce*  
*Str.*

L. *O du, für den ich al-les trug, könnt' ich zur Stel-le*  
*O thou, for whom I've borne so long, Could I but reach thee*

*Basn.*

*Più lento.*

L. *dringen, wo Bos-heit dich in Fes-seln schlug, und sü-*  
*on-ly, Where, chain'd, thou suffrest cru-el wrong, And cheer*

*Viol.*  
*Wind*  
*Str.*  
*pp*

*Tempo I.*

L. *-ssen Trost dir brin- - - - gen! O du, für*  
*-thy heart so lone - - - ly! O thou, for*

*Horns*  
*colla voce*  
*Tutti*  
*Basn.*

L. *den whom ich al- - - les trug, könnt' ich zur Stel-le*  
*whom I've borne so long, Could I but reach thee*

L.  *dringen, wo Bos-heit dich in Fesseln schlug, könnt' ich zur Stel-le*  
*on-ly, Where, chain'd, thou suffrest cru-el wrong- Could I—but reach thee*

*Horns*  
*p cresc.*  
*Bass.*

L.  *drin-gen!* *Ich*  
*on-ly!* *No*

*Horns & Bass.*  
*sf*  
*sf*

 *folg' dem in-nern Trie-be, ich wan-ke nicht, mich stärkt die*  
*cra-ven fears ap-pal me, Stead-fast of will, I fol-low*

*with Strings*  
*p*  
*cresc.*

L.  *Pflicht der treuen Gat-ten-lie-be, ich*  
*still Where wifely love may call me! No*

*Str.* *Tutti*  
*ff* *p* *ff* *p* *fp*  
*Basses*

L.  *folg' dem in-nern Trie-be, ich wan-ke*  
*cra-ven fears ap-pal me, With stead-fast*

*fp* *fp* *cresc.*

L. *nicht, will, nein, with nein, stead - - ich wan - - - ke - - fast, stead - - - fast*

*Wind.* *f* *fp* *fp*

L. *nicht, will mich stärkt die Pflicht der treu - en Gat - - - I fol - low still Where wife - ly love*

*Str.* *f* *cresc.* *f* *Horn II.*

L. *ad lib.* (exit to garden) *ten - lie - bel may call me!*

*H.I.* *Strings* *Horns* *H. III. & Bass.* *Bass.*

*Bass.* *sf* *Str.*

(Marcelline kommt aus dem Hause. Jaquino folgt ihr.)

Jaquino. Aber Marcelline -

Marcelline. Kein Wort, keine Silbel! Ich will nichts mehr von deinen albernen Liebesseufzern hören, dabei bleibt es.

(Enter Marcelline from house, followed by Jaquino.)

Jaquino. But Marcelline -

Marcelline. Not a word, not a syllable! I'll hear no more of your silly love-whinings - that settles it!



**Jaquino.** Wer das gesagt hätte, als ich mir vornahm, mich recht ordentlich in dich zu verlieben! Da war ich der gute, liebe Jaquino an allen Orten und Ecken. Aber seit dieser Fidelio —

**Marzeline** (rasch einfallend.) Ich leugne nicht, ich war dir gut, aber sieh', ich bin offenherzig, das war keine Liebe. Fidelio zieht mich weit mehr an, zwischen ihm und mir fühle ich eine weit größere Übereinstimmung.

**Jaquino.** Eine Übereinstimmung mit einem solchen hergelaufenen Jungen, den der Vater aus bloßem Mitleid am Thor dort aufgelesen hat, der — der —

**Marzeline** (ärgerlich.) Der arm und verlassen ist — und den ich doch heirathe.

**Jaquino.** Dass es ja nicht in meiner Gegenwart geschieht, ich möchte euch einen gewaltigen Streich spielen!

**Rocco, Leonore** (kommen aus dem Garten.)

**Rocco.** Was habt ihr beide denn wieder zu zanken?

**Marzeline.** Ach, Vater, er verfolgt mich immer.

**Rocco.** Warum denn?

**Marzeline.** Er will, dass ich ihn lieben, dass ich ihn heirathen soll.

**Jaquino.** Wenn sie mich nicht liebt, so soll sie mich wenigstens heirathen.

**Rocco.** Still! (Er blickt lachend auf Jaquino.) Nein, Jaquino, von deiner Heirath ist jetzt keine Rede, mich beschäftigen andere, klügere Absichten.

**Marzeline.** Ich verstehe, Vater. (Zärtlich leise) Fidelio!

**Leonore.** Brechen wir davon ab. — Rocco, ich ersuchte Euch schon einige Male, die armen Gefangenen, die hier über der Erde wohnen, in unsern Festungsgarten zu lassen. Ihr versprach und verschob es immer. Heute ist das Wetter so schön, der Gouverneur kommt um diese Zeit nicht hierher.

**Marzeline.** O ja! ich bitte mit ihm!

**Rocco.** Kinder, ohne Erlaubnis des Gouverneurs!

**Marzeline.** Aber er sprach so lange mit dir. Vielleicht sollst du ihm einen Gefallen thun und dann wird er es so genau nicht nehmen.

**Rocco.** Einen Gefallen! Du hast Recht, Marzeline. Auf diese Gefahr hin kann ich es wagen. Wohl denn, Jaquino und Fidelio, öffnet die leichteren Gefängnisse. Ich aber gehe zu Pizarro und halte ihn zurück, indem ich (zu Marzeline) für dein Bestes rede.

**Marzeline** (küsst ihm die Hand.) So recht, Vater!

**Rocco** (ab durch den Schlosseingang.) **Jaquino** (holt aus seinem Stübchen die Schlüssel.) **Leonore** (öffnet mit Jaquino die Gefängnisthüren und geht dann in Rocco's Wohnung ab.) **Jaquino, Marzeline** (ab durch den Schlosseingang.)

**Jaquino.** Who would have thought it, when I made up my mind to fall downright in love with you! Then I was "dear, good Jaquino" here, there and everywhere! But since this Fidelio —

**Marcelline** (hastily interrupting.) I won't deny that I liked you; but see, to be open with you, that was not love! Fidelio attracts me far more; between him and me I feel a much greater congeniality.

**Jaquino.** Congeniality — with such a young vagabond, that your father picked up by the gate from pure pity, that — that —

**Marcelline** (vexed). That is poor and forsaken — and that I shall marry for all that!

**Jaquino.** Don't let it happen in my presence — I might do something you'd be eternally sorry for! (Enter Rocco and Leonora from garden.)

**Rocco.** What are you two quarreling about again?

**Marcelline.** Oh, Father, he is after me all the time!

**Rocco.** What for?

**Marcelline.** He wants me to love him — to marry him.

**Jaquino.** If she doesn't love me, at least she might marry me!

**Rocco.** Hush! (Looking at Jaquino with a smile.) No, Jaquino, we shall waste no more words about your marriage; I am occupied with other and more sensible projects.

**Marcelline.** I understand, Father. (Low and fondly.) Fidelio!

**Leonora.** Let us change the subject. — Rocco, I have already begged you several times to allow the poor prisoners, who dwell here aboveground, to walk in our garden. You have always promised, and put it off. To-day the weather is so lovely, and the Overseer does not come to us at this hour.

**Marcelline.** O yes! I beg you, too!

**Rocco.** Children! without the Overseer's permission!

**Marcelline.** But he was talking with you so long: perhaps he wants you to do him a favor, and then he would not be so very particular.

**Rocco.** A favor! You are right, Marcelline; now I think of that, I can take the risk. Good; Jaquino and Fidelio, open the cells aboveground. Meantime I shall go to Pizarro and keep him away, while persuading him for your benefit (to Marcelline).

**Marcelline** (kissing his hand). That is right, Father!

(Exit Rocco through the castle gate. Jaquino fetches the keys from his room. Leonora helps him unlock the prison-doors, then exit into Rocco's house. Exit Jaquino and Marcelline through the castle gate.)

## No 10. Finale.- Chorus: - „O welche Lust!“

Allegro ma non troppo.

Strings

(The Prisoners issue gradually from the prison-doors.)

Horns

Bass.

Strings

Ten. I.

Ten. II.

Chorus of Prisoners.

Bass I.

Bass II.

O wel - che Lust!

Oh, what a joy!

O wel - che Lust!

Oh, what a joy!

Oh, wel - che Lust!

Oh, what a joy!

Clar.

cresc.

w.w.

Fl.

O wel - che Lust! in frei-er Luft den A - them leicht zu he - ben,

Oh, what a joy! releas'd from gloom To breathe the air re - viv - ing,

Lust! in frei-er Luft den A - them leicht zu he - ben,

joy! releas'd from gloom To breathe the air re - viv - ing,

frei - er Luft, in frei-er Luft den A - them leicht zu he - ben,

leas'd from gloom, releas'd from gloom To breathe the air re - viv - ing,

frei - er Luft, in frei-er Luft den A - them leicht zu he - ben,

leas'd from gloom, releas'd from gloom To breathe the air re - viv - ing,

Tutti

Viol.

Bass.



o wel-che Lust! — nur hier, nur hier ist Le - - -  
 Oh what a joy! — O joy! O joy of liv - - -  
 o wel-che Lust! — nur hier, nur hier, nur hier ist Le - - ben,  
 Oh what a joy! — O life, O life, O joy of liv - - ing,  
 o wel-che Lust! — nur hier, nur hier, nur hier ist Le - ben, ist  
 Oh what a joy! — O life, O life, O joy of liv - ing, of  
 o wel-che Lust! — nur hier, nur hier ist Le - ben,  
 Oh what a joy! — O joy! O joy of liv - ing,

*cresc.*

- ben, der Ker-ker ei-ne Gruft, ei-ne Gruft. —  
 ing! Our cells are like a tomb, like a tomb. —  
 Le-ben, der Ker-ker ei-ne Gruft, ei-ne Gruft. —  
 liv-ing! Our cells are like a tomb, like a tomb. —  
 Le-ben, der Ker-ker ei-ne Gruft, ei-ne Gruft. — O wel-che  
 liv-ing! Our cells are like a tomb, like a tomb. — Oh, what a  
 Le-ben, der Ker-ker ei-ne Gruft, ei-ne Gruft. — O wel-che  
 liv-ing! Our cells are like a tomb, like a tomb. — *Sopr. & Clar.* Oh, what a

*p*

O welche Lust! in frei- - - er Luft den  
 Oh, what a joy! re - leas'd from gloom To  
 O welche Lust! in freier Luft, in frei- - - er Luft den  
 Oh, what a joy! Oh, what a joy! re - leas'd from gloom To  
 Lust! — in freier Luft, in frei- - - er Luft den  
 joy! — Oh, what a joy! re - leas'd from gloom To  
 Lust! — in freier Luft, o welche Lust! o welche Lust! in freier  
 joy! — Oh, what a joy! Oh, what a joy! Oh, what a joy! reas'd from

*fl.*

*Tutti cresc.*



A - them leicht zu he - ben, nur hier, nur hier ist Le - ben, nur hier, nur  
 breathe the air re - viv - ing! O life, O joy of liv - ing! O life! O

A - them leicht zu he - ben, nur hier, nur hier ist Le - ben, nur hier, nur  
 breathe the air re - viv - ing! O life, O joy of liv - ing! O life! O

A - them leicht zu he - ben, nur hier, nur hier ist Le - ben, nur hier, nur  
 breathe the air re - viv - ing! O life, O joy of liv - ing! O

Luft, in frei - er Luft, nur hier, nur hier ist Le - ben,  
 gloom, releas'd from gloom, O life, O joy of liv - ing!

Clar., Horns

*decresc.* *sfp*

hier, nur hier, nur hier ist Le - ben, ist Le - ben, der  
 joy! O life, O joy of liv - ing, of liv - ing! Our

hier, nur hier, nur hier ist Le - ben, ist Le - ben, der  
 joy! O life, O joy of liv - ing, of liv - ing! Our

hier, nur hier, nur hier ist Le - ben, ist Le - ben, der Ker - ker ei - ne  
 joy! O life, O joy of liv - ing, of liv - ing! Our cells are like a

nur hier, nur hier ist Le - ben, ist Le - ben, der Ker - ker ei - ne  
 O life, O joy of liv - ing, of liv - ing! Our cells are like a

Str. & Horns

*sfp* *Tutti cresc.* *ff* *p*

Ker - ker ei - ne Gruft, nur hier, nur hier, nur  
 cells are like a tomb, O life! O joy! O

Ker - ker ei - ne Gruft, nur hier, nur  
 cells are like a tomb, O joy! O

Gruft, ei - ne Gruft, nur hier,  
 tomb, like a tomb, O joy!

Gruft, ei - ne Gruft, nur hier,  
 tomb, like a tomb, O joy!

*sfp* *cresc.* *sfp* *cresc.*

hier, nur hier ist Le - - - ben, o wel - che Lust! o  
 life, O joy of liv - - - ing! Oh, what a joy! Oh,

hier, nur hier ist Le - - - ben, o wel - che Lust! o  
 life, O joy of liv - - - ing! Oh, what a joy! Oh,

nur hier ist Le - - - ben, o wel - che Lust! o  
 O joy of liv - - - ing! Oh, what a joy! Oh,

nur hier ist Le - - - ben, o wel - che Lust! o  
 O joy of liv - - - ing! Oh, what a joy! Oh,

*Tutti* *decresc.* *p* *cresc.*

wel - che Lust!  
 what a joy!

wel - che Lust!  
 what a joy!

wel - che Lust!  
 what a joy!

wel - che Lust!  
 what a joy!

*p* *Clar., Bass.* *Fl., Viol.* *sf*

**Tenor Solo (sung by one or several).**

Wir wol - len mit Ver - trauen auf Got - tes  
 Our trust - ful hearts per - suade us To bear till

*p* *Fl. & Ob.* *Violas* *Bass.*



T. Hül - fe, auf Gottes Hül - fe bau - en, die Hoff - nung flü - stert sanft mir  
God, — to bear till God shall aid us, And Hope still whis - pers in — my

T. zu, wir werden frei, — wir finden Ruh', wir fin - den Ruh'.  
breast: We shall be freed, — we shall find rest, we shall find rest.

Tenor I. II.

Chorus.  
Bass I. II.

Himmell!  
Heaven!

Himmell!  
Heaven!

Str. *pp*

Rettung! welch ein Glück! o Frei - heit, o Frei -  
Rescue! Bless - ed boon! O Free - dom, O Free -

Rettung! welch ein Glück! o Frei - heit, o Frei -  
Rescue! Bless - ed boon! O Free - dom, O Free -

W. Wind. *cresc.* *f* Tutti

- heit, kehrst du zu - rück, kehrst du zu -  
- dom, wilt thou come soon, wilt thou come

- heit, kehrst du zu - rück, kehrst du zu -  
- dom, wilt thou come soon, wilt thou come

*f* *f* *sf* *sf*



(A Guard appears on the wall; exit after brief observation.)

**Bass Solo.**

B.       

Sprecht lei-se, haltet euch zu - rück,  
Speak soft-ly, keep a - way from here,

 rück?  
soon?

 rück?  
soon?

 Str.

 *sf* *pp*

 Basses

B.       

wir sind be - lauscht mit Ohr und Blick, wir sind be - lauscht mit  
They spy on us with eye and ear, they spy on us with

B.       

Ohr und Blick,  
eye and ear!

Tenor I.       

Tenor II.       

Chorus.       

Bass I.       

Bass II.       

Sprecht lei - se, haltet euch zu - rück,  
Speak soft-ly, keep a - way from here,

haltet euch zu - rück, sprecht lei - se, hal-tet  
keep a - way from here, speak soft-ly, keep a -

rück, sprecht lei - se, hal-tet euch zu -  
here, speak soft-ly, keep a - way from

sprecht lei - se, hal-tet euch zu - rück,  
speak soft-ly, keep a - way from here,

sprecht lei - se, hal-tet euch zu - rück,  
speak soft-ly, keep a - way from here,

euch, haltet euch zu - rück, haltet euch, haltet euch, haltet  
way, keep a - way from here, keep a - way, keep a - way, keep a -

rück, halt' euch zu - rück, haltet euch, haltet euch, haltet  
here, keep well a - way, keep a - way, keep a - way, keep a -

halt' euch zu - rück, haltet euch, haltet euch,  
keep well a - way, keep a - way, keep a - way,

haltet euch zu - rück, haltet euch, haltet euch, haltet  
keep a - way from here, keep a - way, keep a - way, keep a -

w. w.  
*sfp* str. *sfp* *sfp* *sfp*

euch zu - rück, sprecht lei - se, hal-tet euch zu - rück,  
way from here, speak soft-ly, keep a - way from here,

euch zu - rück, sprecht lei - se, hal-tet euch zu - rück,  
way from here, speak soft-ly, keep a - way from here,

haltet, haltet euch zu - rück, wir sind be -  
keep a - way, a - way from here, They spy on

euch zu - rück, wir sind be -  
way from here, They spy on

#wir sind #be - lauscht mit Ohr und  
 They spy on us with eye and  
 #wir sind #be - lauscht mit Ohr und  
 They spy on us with eye and  
 lauscht mit Ohr und Blick, wir sind be - lauscht mit Ohr und  
 us with eye and ear, they spy on us with eye and  
 lauscht mit Ohr und Blick, wir sind be - lauscht mit Ohr und  
 us with eye and ear, they spy on us with eye and

Blick, sprecht lei-se, lei-se!  
 ear, speak softly, soft-ly!  
 Blick, sprecht lei-se, ja lei-se, lei-se!  
 ear, speak softly, speak softly, soft-ly!  
 Blick, sprecht lei-se, ja lei-se, lei-se!  
 ear, speak softly, speak softly, soft-ly!  
 Blick, sprecht lei-se, ja lei-se, lei-se!  
 ear, speak softly, speak softly, soft-ly!  
 Horns  
 Str. *pp*

*sempre p*  
 O wel - che Lust!  
 Oh, what a joy!  
*sempre p*  
 O wel - che Lust, o wel - che  
 Oh, what a joy! oh, what a  
 Clar. *sempre pp*



*sempre p*

*sempre p*

O wel - che Lust! in frei - er Luft den A - them leicht zu  
 Oh, what a joy! releas'd from gloom To breathe the air re -

O wel - che Lust! in frei - er Luft den A - them leicht zu  
 Oh, what a joy! releas'd from gloom To breathe the air re -

in frei - er Luft, in frei - er Luft den A - them leicht zu  
 re - leas'd from gloom, releas'd from gloom To breathe the air re -

Lust! in frei - er Luft, in frei - er Luft den A - them leicht zu  
 joy! re - leas'd from gloom, releas'd from gloom To breathe the air re -

Viol.

Bn.

he - ben, o wel - che Lust! nur hier, nur hier, nur  
 viv - ing! Oh, what a joy! O life, O joy, O

he - ben, o wel - che Lust! nur hier, nur  
 viv - ing! Oh, what a joy! O life, O joy, O

he - ben, o wel - che Lust! nur hier,  
 viv - ing! Oh, what a joy! O life,

he - ben, o wel - che Lust! nur hier,  
 viv - ing! Oh, what a joy! O life,

Wind

hier, nur hier ist Le - - - ben, o wel - che Lust! o  
 life, O joy of liv - - - ing! Oh, what a joy! O

hier, nur hier ist Le - - - ben, o wel - che Lust! o  
 life, O joy of liv - - - ing! Oh, what a joy! O

nur hier ist Le - - - ben, o wel - che Lust! o  
 O joy of liv - - - ing! Oh, what a joy! O

nur hier ist Le - - - ben, o wel - che Lust! o  
 O joy of liv - - - ing! Oh, what a joy! O

Tutti

*decresc. p*

*cresc.*





rück, wir sind be - lauscht mit Ohr, mit Ohr und Blick.  
 here, they spy on us with eye, with eye and ear.

rück, wir sind be - lauscht mit Ohr und Blick.  
 here, they spy on us with eye and ear.

rück, wir sind be - lauscht mit Ohr, mit Ohr und Blick.  
 here, they spy on us with eye, with eye and ear.

rück, wir sind be - lauscht mit Ohr, mit Ohr und Blick.  
 here, they spy on us with eye, with eye and ear.

*Viol.* (Exeunt.)

*decresc.* *pp*

**Allegro vivace.** (Enter Rocco, just before end of Chorus, through the castle gate; Leonora advances to meet him.) **Recit.**  
**Leonora.**

Nun sprecht, wie ging's?  
 Tell me, what luck? **Rocco.**

**Allegro vivace.** **Recht gut, recht**  
**All right, all**

*Str. & W. Wind*

**gut!** Zusammen rafft' ich mei-nen Muth, und trug ihm al - les vor - und sollt'st du's  
**right!** I put my fool-ish fears to flight, And told him all I'd have: You'd nev - er

*Str.*

**glauben,** was er zur Antwort mir gab?  
**hit it,** What he re-plied there-up - on!

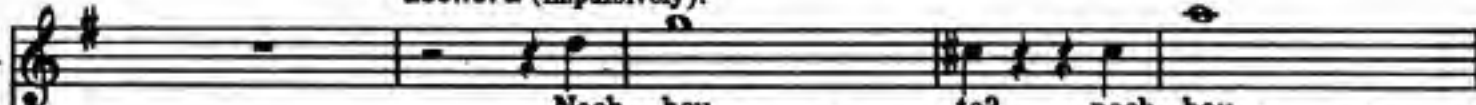
*W.W.* *Viol.*  
*sfp* *cresc.* *f*

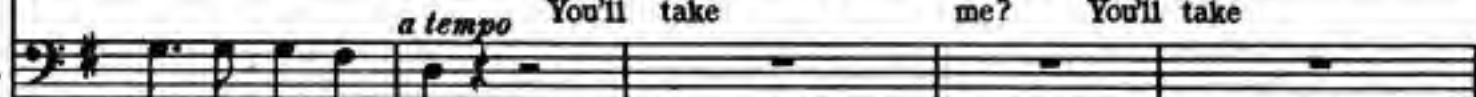


R.  <sup>\*)</sup>  
 Die Heirath, und dass du mir hilfst, will er er - lauben, noch heu-te führ' ich in den  
 The wedding, and you for my aid, he will per - mit it: To-day in - to the lowest

 Str.

**Allegro molto.**  
 Leonora (impulsively).

L.   
 Noch heu - - - te? noch heu - - -  
*a tempo* You'll take me? You'll take

R. 

Ker-ker dich hin - ab.  
 cell I'll take you down.


**Allegro molto.**


 *f* *Tutti*

L.   
 te? O, welch ein Glück! o wel- che  
 me? Oh, what a joy! How glad you

 *p*

L.   
 Wonne! make me! **Rocco.**

R.   
 Ich se - he dei - ne Freude, nur noch ein Augenblick, dann  
 As glad as sum-mer weather! Just wait a bit, my boy, And



\*) Other Editions:  etc.  
 führ' ich in den Ker-ker

L.  Wo-hin? wo - hin?  
Go where? go where?

R.  ge-hen wir schon Beide, ja, dann ge-hen wir schon Beide. Zu  
then we'll go to - gether, yes, and then we'll go to - gether. Go

 Str. *pp*

R.  Je-nem Mann hin - ab, dem ich seit vielen Wo - chen stets we - ni - ger zu  
down to him be - low, Who, ev - ry day I greet him, Is get - ting less and

 Ob. *cresc.*  
Bass. *pp*

Leonora.

L.  Ha! wird er los - ge - sprochen? So sprich, so  
Ha! will they now ac - quit him? What will they

R.  es - sen gab. O nein!  
less to eat. Oh no!

 Viol. *sf*

L.  sprich!  
do?

R.  (mysteriously)  
O nein! o nein! Wir müs - sen ihn, doch wie? be -  
Oh no! oh no! We have to set him free - but

 Str. *cresc.* *p* *pp*

*pp*

R. *frei'n, - er muss in ei - ner Stun - de den Finger auf dem Munde, von uns be -*  
*how! He must be bur - ied. hark you, No word to an - y, mark you! Within an*

Leonora. *(shrinking back)*

L. *So ist er todt? Ist, ihn zu*  
*Then he is dead? But are you*

R. *gra - ben sein. Noch nicht, noch nicht!*  
*hour from now. Not yet, not yet!*

*Str. & W. Wind*

L. *töd - ten, dei - ne Pflicht, ihn zu töd - ten, dei - ne Pflicht?*  
*bound to kill the man? are you bound to kill the man?*

Rocco. *Nein, No!*

*cresc.* *sfp* *sfp*

*gu - ter Jun - ge, zittre nicht! zum Morden, zum Mor - den dingt sich*  
*my dear fel - low, never fret! No murder, no mur - der I will*

*sfp* *sfp* *sfp* *sfp*



R. *Roc-co nicht, nein, nein, nein, nein, nein!* *Der Gouverneur, — der Gouverneur,*  
*do, nor can! No, no, no, no, no, no!* *The Over-seer — him-self will*

*Viel.*

R. *neur kommt selbst hin - ab,* *wir bei - de gra - ben nur das*  
*meet us in the cave,* *We two must on - ly dig the*

*Str. & Tromb.*

*Leonora (aside).*

L. *Vielleicht das Grab des Gat - ten graben,*  
*May-be the grave of him — I cherish,*

R. *Grab. Ich darf ihn nicht mit Spei - se la - ben,*  
*grave. For him 'tis bet - ter so to per-ish,*

*W. Wind.* *cresc.* *p*

L. *was kann fürch - ter - li - cher sein, was kann*  
*What a dread - ful deed is there! what a*

R. *ihm wird im Gra - be besser sein, ihm wird im*  
*To give him food I do not dare, to give him*

*cresc.* *decresc.* *p*

Andante con moto. *Nicht schleppend.*  
*Non strascinando.*

L. fürch - ter - li - cher sein! Was? Ah!  
dread - ful deed is there!

R. Gra - be bes - ser sein. Wir müssen  
food I do not dare. We have no

Andante con moto.  
Clar.  
Str. *p*  
Wind  
Str.  
Bass.

R. gleich zum Wer - ke schreiten, du musst mir hel - fen, mich be - gleiten; hart,  
time for how or whether, We must go down and work to - geth - er; Hard,

Str.

Leonora.  
L. Ich fol - ge dir, wär's in den  
Where'er we go, I feel no

R. hart ist des Ker - kermeisters Brot.  
hard is the pris - on-keeper's bread!

Clar.  
Str.  
Cresc.  
Wind  
Str.  
Bass.

L. Tod, ich fol - ge dir, wär's in den Tod!  
dread, where'er we go, — I feel no dread!

Rocco.  
R. In der zer - fal - le - nen Ci -  
In the old well, half-fall - en

Wind  
Str.  
Clar.  
pW. Wind & Str.



R. 

ster-ne be-reiten wir die Gru-be leicht; ich thu' es, glaube mir, nicht  
in there, We'll dig the grave without a - do: Be-lieve me, 'tis no pleas - ant

L. 

Leonora.  
Ich bin es nur noch nicht ge-  
'Tis on - ly all so strange and

R. 

gerne, auch dir ist schau-rig, wie mich deucht?  
du-ty, It makes me shud - der - what say you?

*Fl.* *p* *Ob.* *Clar.* *cresc.* *p* *Bn.*

L. 

wohnt, — ich bin es nur noch nicht ge-wohnt.  
new, — 'tis on - ly so strange and new!

R. 

Ich hätte ger - ne dich ver-  
I wish, I could have spard you,

*cresc.* *dim.*

R. 

schont, doch wird es mir al-lein zu schwer, und gar so streng ist un - ser  
too, But 'tis too much for me, I fear, And he's so strict, our O - ver -

*Viol.*



L. *O welch ein Schmerz!* (aside)  
*O woe - ful day!*  
 R. Herr, so streng ist unser Herr. Mir scheint, er  
 seer! He's strict, our O-ver - seer! I think he's

*cresc.* *p* *Str.* *w.w.*

L. *o welch ein Schmerz!*  
*O woe - ful day!* (aloud)  
 R. weine, mir scheint, mir scheint, er weine. Nein, nein, du bleibst hier, ich geh' al -  
 crying, I do be-lieve he's crying! No, no, stay you here, I'll go a -

*sfp* *Str.* *w.w.* *f* *Str.* *p*

L. *O nein, o*  
*O no, O*  
 R. lei-ne, ich geh' allein, du bleibst hier, nein, ich geh' al - lei - ne, ich geh' al -  
 lone, I will go a-lone, stay you here! no, I'll go a - lone, I will go a -

*cresc.* *sfp* *cresc.* *f*

hold on him with fond persuasion).  
 L. nein, ich muss ihn sehn, den Ar - men se - hen, und musst' ich selbst zu Grun - de  
 no! tho' I should lose, should lose my rea - son, Yet I must see him there in  
 R. lein, lone! nein, nein, du bleibst  
 lone! No, no, stay you

*p* *cresc.*

L. ge - hen, ich muss ihn seh'n, den Ar - men se - hen, und müsst' ich selbst zu  
 pris - on! Tho' I should lose, should lose my rea - son, Yet I must see him

R. hier, here, nein, no, nein, no,

L. Grun - de geh'n! So säu - men wir nun  
 there in pris'n! No long - er let us

R. nein, du bleibst hier! So säu - men wir nun  
 no, stay you here! No long - er let us

*Tutti* *w.w.* *espressivo* *cresc.* *Str.*

L. län - ger nicht, wir fol - - gen uns - rer stren - gen Pflicht,  
 now de - lay, Our du - - ty calls, - we must o - bey!

R. län - ger nicht, wir fol - - gen uns - rer stren - gen Pflicht,  
 now de - lay, Our du - - ty calls, - we must o - bey! *Clar. & Bass.*

*Horns*

L. so säu - men wir nun län - ger nicht, wir fol - gen uns - rer  
 No long - er let us now de - lay, Our du - ty calls, we

R. so säu - men wir nun län - ger nicht, wir fol - gen uns - rer  
 No long - er let us now de - lay, Our du - ty calls, we

*Ob.* *Bass.* *Str.* *Horns*



L. stren - gen Pflicht, wir fol - - gen uns - rer stren - gen  
must o - bey, our du - - ty calls, — we must o - -

R. stren - gen Pflicht, wir fol - - gen uns - rer stren - gen  
must o - bey, our du - - ty calls, — we must o - -

*cresc. poco a poco*

L. Pflicht, uns - rer stren - gen Pflicht, ja, unsrer stren - gen,  
bey, let us not de - - lay, our du - ty calls, — we

R. Pflicht, unsrer stren - gen Pflicht, unsrer stren - gen,  
bey, let us not de - - lay, du - ty calls, — we

## Allegro molto.

Marcelline.

(Enter Jaquino and Marcelline in breathless haste.) Ach,  
O

L. stren - gen Pflicht!  
must o - - bey!

R. stren - gen Pflicht!  
must o - - bey!

*Allegro molto.*

*fp Str.* *cresc.*



M. Va - - - ter, Vater, eilt!  
Fa - - - ther, Father, run!

Jaquino.  
Nicht länger weilt!  
You are un - done!

Rocco.  
Was hast du denn?  
What do you mean?

Was ist ge -  
What have you

*f* *dim.* *pp*

Marcelline.  
Voll Zorn folgt mir Pi - zar - ro nach, er dro - het, er dro - het  
Pi - zar - ro comes in an - gry haste, He's threat - 'ning, he's threat'ning

Jaquino.  
Nicht län - ger  
You are un -

scheh'n?  
seen?

*cresc.* *f*

M. dir!  
you!

Leonora.  
So ei - let fort!  
Oh go, do go!

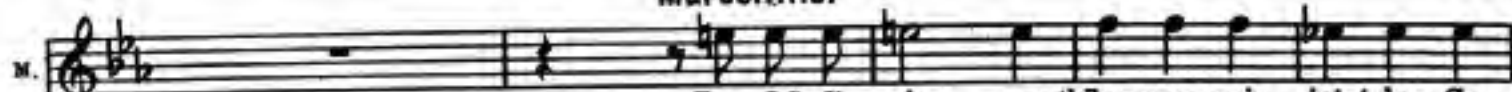
J. weilt!  
done!

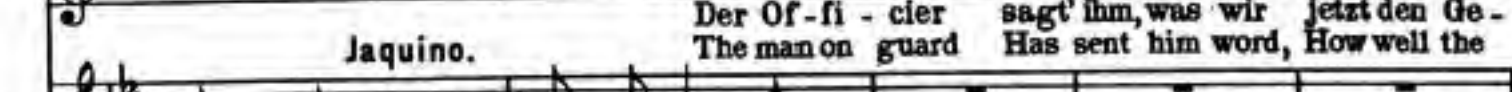
Rocco.  
Gemach! ge - mach!  
Not quite so fast!

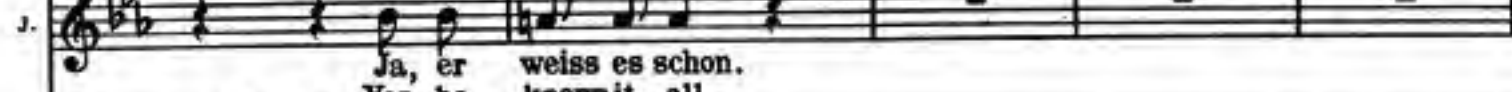
Nur noch dies Wort: sprich,  
But tell me now, does


*p*

## Marcelline.

M.  Der Of-fi - cier sagt' ihm, was wir jetzt den Ge -  
The man on guard Has sent him word, How well the

J.  Ja, er weiss es schon.  
Yes, he knows it all.

R.  weiss er schon?  
he know all?



(Exit Jaquino)

M.  fan - ge - nen ge - wä - hen. Ihr  
pris - 'ners have been treated. Rocco. You

R.  Lasst al - les schnell zu - rü - cke keh - - ren!  
Have each one to his cell com - mit - - ted!



M.  wisst ja, wie er to - - bet, und ken - - - net sei - ne  
know, when he's in pas - sion, How wild - - - ly he can



M.  Wuth.  
rage!

L.  Wie mir's heart im In - nern to - - bet! Em -  
My heart is torn by pas - - sion, And



L. *pö - ret ist mein Blut!*  
boils my blood with rage!

R. *Mein Herz*  
My heart *hat mich ge - felt pure com -*

Rocco (aside).

M. *Ihr wisst ja, wie er*  
You know, when he's in

L. *Wie mir's im In-nern*  
My heart is torn by

R. *lo - bet, sei der Ty-rann in Wuth, mein*  
pas - sion, I do not fear his rage! My

Marcelline.

Leonora.

M. *to - bet, und ken-net sei-ne Wuth, Ihr wisst ja, wie er*  
pas - sion, How wild-ly he can rage, You know, when he's in

L. *to - bet! Em-pö - ret ist mein Blut, em -*  
pas - sion, And boils my blood with rage! and

R. *Herz hat mich ge - lo - bet, sei der Ty-rann in*  
heart felt pure com - pas - sion, I do not fear his



(She hastens after Jaquino.)

M. to - bet, und ken - net sei - ne Wuth.  
pas - sion, How wild - ly he can rage!

L. pö - ret, ja, em - pö - ret ist mein Blut!  
boils my blood, and boils my blood with rage! (Enter Pizarro, with Officers,  
through the castle gate.)

R. Wuth, sei der Ty-rann in his Wuth!  
rage, I do not fear his rage!

*sfp cresc.* *ff tutti*

Pizarro.

Ver - weg' - - - - - ner  
You mad - - - - - old

Al - - ter! wel - che Rech - - - - te legst du dir  
fel - - low! who en - gag - - - - es You for a

*sf* *sf*

fre - velnd sel - ber bei? und ziemt es dem ge - dung' - nen Knechte, zu geben  
place you can - not fill? What right has one who serves for wag - es To let the

*sf* *marcato*

die Gefangnen frei? Wohl - an! Wohl - an!  
 pris'ners out at will? will? Speak out! speak out!

*Rocco* (abashed).  
 O Herr! O Herr!  
 My lord - my lord!

*f p cresc. f*

*Rocco* (seeking an excuse).  
 Des Früh - lings Kom - men, das hei - tre, war - me  
 This spring - tide sea - son - The sun - ny day, so

*Viol. p*

(growing bolder)  
 Son - nen - licht, ... dann ... habt Ihr wohl in Acht ge - nommen, was son - st zu  
 warm and clear - Then - You must know the oth - er rea - son That tells to

*p Str.*

(doffing his cap)  
 mei - nem Vor - theil spricht? Des Kö - nigs Na - mens -  
 my ad - van - tage here! This day's our King's, for

*f tutti Str. f*

(aside to)

fest ist heu-te, das fei-ern wir auf sol-che Art, auf sol-che Art. Der  
'tis his nameday, That is the day we hon-or so, we hon-or so. Down

*p* *sf* *sf* *pp*

Pizarro)

un - ten stirbt, doch lasst die an - dern jetzt fröh - lich hin und wie - der  
there, he'll die: so let his fel-lows Stroll where the sunshine cheers and

*sf*

Pizarro (sotto voce).

So ei - le, ihm sein  
Be off, then, dig his

wan-dern; für Je - nen sei der Zorn ge-sparrt.  
mel-lows, And spare your rage for him be-low.

*sf* *p*

Grab zu graben, hier will ich stil - le Ru - he ha-ben; schliess' die Ge-fang'nen  
grave in haste! Here and to-day I will have rest! Now lock the prisoners

*sf* *pp* *f* *p*



wie-der ein, magst du nie mehr verwegen sein, nie, nie mehr ver- we - gen sein!  
 in their pen: Nev - er dare make so bold a - gain, no! ne'er make so bold a - gain!

Chorus of Prisoners. (Reënter Jaquino and Marcelline from the garden.)

Allegretto vivace.

Tenor I & II.

Leb' wohl, du war-mes Son-nen-licht, schnell schwindest du uns wie-der, schnell  
 Fare-well, O sun-shine warm and bright, Too soon art thou de-part-ed, too

Bass I & II.

Leb' wohl, du war-mes Son-nen-licht, schnell schwindest du uns wie-der, schnell  
 Fare-well, O sun-shine warm and bright, Too soon art thou de-part-ed, too

Allegretto vivace.

W. Wind  
*f* *su. p. dolce*

Marcelline (gazing on the Prisoners).

Wie eil - ten sie zum Sonnenlicht,  
 How glad they were to hail the light,

Leonora (to the Prisoners).

Ihr hört das Wort, drum zö - gert nicht,  
 He or - ders you to leave the light,

Jaquino (to the Prisoners).

Ihr hört das Wort, drum zö - gert nicht,  
 He or - ders you to leave the light,

Pizarro.

Ihr hört das Wort, drum zö - gert nicht,  
 He or - ders you to leave the light,

Rocco.

Nun, Roc - - co, zög-re län-ger  
 Now, Roc - - co, down to yon-der

Chorus.

Nein,  
My

schwindest du uns wie-der, leb' wohl, leb' wohl, du  
 soon art thou de - part-ed! Fare - well, fare - well, O  
 schwindest du uns wie-der, leb' wohl, leb' wohl, du  
 soon art thou de - part-ed! Fare - well, fare - well, O

Tutti

Tpts & Kdr.

M. und schei - den trau - - - rig  
 L. And now so heav - - - y -  
 J. kehrt in den Ker - - - ker  
 R. Now for your cells be  
 R. kehrt in den Ker - ker  
 R. Now for your cells be wie - der, kehrt in den Ker - ker  
 R. start - ed, now for your cells be  
 R. nicht, wight, nun, Roc - co, nun,  
 R. now, Roc - co, now,  
 R. Herr, ich zög - re län - ger nicht,  
 R. lord, I'll work with all my might,  
 R. war - - - mes Son - nen - licht, leb'  
 R. sun - - - shine warm and bright, fare - - -  
 w.w.  
 Strings *p dolce*

M. wie - der, und  
 L. heart - ed, and  
 J. wie - der, kehrt  
 R. start - ed, now  
 R. wie - der, kehrt in den  
 R. start - ed, now for your  
 R. Roc - - co, zög - re län - ger nicht, steig' in den Ker - ker  
 R. Roc - - co, down to yon - der wight, High in time that you had  
 R. nein, Herr, nein, Herr, ich zög - re län - ger nicht,  
 R. My lord, my lord, I'll work with all my might,  
 R. wohl, leb' wohl, du war - - - mes Son - nen - licht,  
 R. well, fare - well, O sun - - - shine warm and bright,  
 w.w.  
 Horns *p dolce*  
 Strings



M. schei - den so trau - - - rig wie - - der, wie eil - ten sie zum  
 now so heav - - - y heart - ed! How glad they were to  
 L. in den Ker - - - ker wie - - der, ihr hört das Wort, drum  
 for your cells be start - ed! He or - ders you to  
 J. Ker - ker wie - der, ihr hört das Wort, das Wort, drum zö - gert,  
 cells be start-ed! He or - ders you to leave the light, to  
 P. nie - der, zög - - - re nicht, nun, Roc - co, zög - re län - ger,  
 start-ed! down to yon - der wight, now, Rocco, down to  
 R. ich stei - ge ei - lend nie - der, nein, Herr, ich zög - re län - ger,  
 I know 'tis time I start - ed, my lord, I'll work with all my  
 schnell schwindest du uns wie - - der, du war - mes Son - - - - - nen -  
 Too soon art thou de - part - ed, O sun - shine warm and  
 Tutti *cresc.*  
 M. Son - - - nen - licht, wie eil - ten sie zum Son - - - nen - licht, und  
 hail the light, how glad they were to hail the light, And  
 L. zö - - - gert nicht, ihr hört das Wort, drum zö - gert nicht, kehrt  
 leave the light, he or - ders you to leave the light, Now  
 J. zö - - - gert nicht, ihr hört das Wort, drum zö - gert nicht, kehrt  
 leave the light, he or - ders you to leave the light, Now  
 P. zög - re nicht, zög - re, zög - re län - ger, län - ger nicht, steig'  
 yon - der wight, down to yon - der wight, to yon - der wight, High  
 R. län - ger nicht, nein, Herr, ich zög - - re län - ger nicht, ich  
 might, my lord, I'll work, with all, with all my might, I  
 licht, du war - - - - mes Son - - - nen - licht, schnell  
 bright, O sun - - - - shine warm and bright too  
 f



M. schei - den trau - rig wie - der!  
now so heav - y - heart-ed!

L. in den Ker - ker wie - der!  
for your cells be start-ed!

J. in den Ker - ker wie - der!  
for your cells be start-ed!

P. in den Ker - ker nie - der!  
time that you had start-ed!

R. (aside)  
stei - ge ei - lend, ei - lend nie - der!  
know 'tis time, 'tis time I start-ed!  
Mir be - ben mei - ne  
Trembling and heav - y -

schwin - dest du uns wie - der!  
soon art thou de - - part-ed!

Tpts.  
Kdr.

*p* Basses

M. (aside)  
Die An - dern, die An - dern murmeln  
They're murmuring, they're murmuring down, well -

L. (aside)  
Angst rinnt durch mei - ne Glied - er, er - eilt den  
Dread to my soul has dart - ed! Shall Heav'n this

J. (aside, looking at Rocco and Leonora)  
Sie sin - nen  
Their words are

P. Nicht e - herkehrst du wie - der, bis ich voll - zo - gen das Ge - -  
You two will not be part - ed Till he has felt my pow'r to

R. Glied - er, o This un - - glück - se - lig har - te Pflicht,  
heart - ed, du - - ty fills my soul with fright!

Schon sinkt die Nacht her - nie - - der,  
Day soon will be de - part - - ed,

Viol.

M. *nie - der, hier wohnt die Lust, die Freu-de nicht, hier wohnt die*  
*guard-ed: Here is no joy, is no de-light, here is no*

L. *Frev - ler, den Frev - ler kein Ge - richt, er - eilt den*  
*wan - ton, this wan - ton wretch not smite, shall Heav'n this*

J. *auf und nie - der, könnt' ich ver - stehn, was Je - der*  
*low and guard - ed, Could I but catch them in their*

P. *richt, smite, bis ich voll - zo - - gen das Ge - richt, nicht*  
*smite, till he has felt my pow'r to smite! You*

R. *o un - glück - se - lig har - te Pflicht!*  
*this du - ty fills my soul with fright!*

*aus der so bald kein Mor - - - gen*  
*How long 'twill be ere morn - - - ing*

*cresc. sf*

M. *Lust, die Freu-de, die Freu - de nicht,*  
*joy, no joy, here is no de-light!*

L. *Frev - ler kein Ge - richt, den*  
*wan - ton wretch not smite, not*

J. *spricht!*  
*flight!*

P. *e - her kehrest du wie - der, bis ich voll zo - - gen das Ge -*  
*two will not be part-ed Till be has felt my pow'r to*

R. *O un - glück - se - lig har - te*  
*this du - ty fills my soul with*

*bricht, aus der so bald kein Mor - gen*  
*light! how long 'twill be ere morn - ing*

*w.w. p cresc.*

*Horns*



M. die An - - - dern mur - - - meln, mur - - - meln  
 L. They're mur - - - m'ring, mur - - - m'ring down, well -  
 J. Frev - ler! Angst rinnt durch mei - - - ne  
 smite him! Dread to my soul has  
 P. Sie sin - nen auf und nie - der, könnt' ich ver - stehn, was  
 Their words are low and guard - ed, Could I but catch them  
 R. richt, smite! nicht e - her kehrest du  
 You two will not be  
 Str. Pflicht! fright! Mir be - ben mei - - - ne  
 Trem - - - bling and heav - - - y -  
 Licht!  
 Str.  
 P.

M. nie - der. Wie eil - - - ten sie zum  
 guard - ed, How glad they were to  
 L. Glie - der. Ihr hört das Wort, drum  
 dart - ed. He or - - - ders you to  
 J. Je - der, Je - der, Je - der, Je - der spricht! Ihr hört das Wort, drum  
 catch them, catch them, catch them in their flight! He or - - - ders you to  
 P. wie - der! Nun, Roc - - - co, zög - re  
 part - ed! Now, Roc - - - co, down to  
 R. Glie - der! Ihr hört das Wort, drum  
 heart - ed! He or - - - ders you to  
 Str. Leb' wohl, leb' wohl, du war - mes Son - nen - licht, schnell  
 Fare - - well, fare - - well, O sun - shine warm and bright!  
 W. Wind  
 Str.



M. Son-nen-licht, zum Son-nen-licht, und schei-den trau-rig  
 hail the light, to hail the light, And now so heav-y-

L. zö-gert nicht, drum zö-gert nicht, kehrt in den Ker-ker  
 leave the light, to leave the light, Now for your cells be

J. zö-gert nicht, drum zö-gert nicht, kehrt in den Ker-ker  
 leave the light, to leave the light, Now for your cells be

P. län-ger nicht, 'nun län-ger nicht, steig' in den Ker-ker  
 yon-der wight, to yon-der wight, 'Tis time that you had

R. zö-gert nicht, drum zö-gert nicht, kehrt in den Ker-ker  
 leave the light, to leave the light, Now for your cells be

schwin-dest du uns wie-der, schnell schwin-dest du uns  
 soon art thou de-part-ed, too soon art thou de-

schnell schwindest thou de-part-ed, too soon art thou de-

Tutti

M. wie-der.  
 heart-ed!

L. wie-der!  
 start-ed!

J. wie-der!  
 start-ed!

P. nie-der!  
 start-ed!

Nicht e-her kehrst du  
 You two will not be

Mir be-ben mei-ne Gli-e-der, o  
 Trembling and heav-y-heart-ed, This

wie-der!  
 part-ed!

Schon  
 Day

fp

M. Die An - dern, die An - dern murmeln nie - der, hier wohnt die  
 They're murmur'ing, they're murmur'ing down, well-guarded: Here is no

L. Angst rinnt durch mei - ne Glied - er, er - eilt den Frev - ler, den  
 Dread to my soul has dart - ed, Shall Heav'n this wan - ton, this

J. Sie sin - nen are auf und nie - der,  
 Their words are low and guard - ed:

P. wie - der, bis ich voll - zo - gen das Ge - richt, bis ich voll -  
 part - ed, Till he has felt my pow'r to smite, till he has

R. un - glück - se - lig har - te Pflicht, o un - glück -  
 du - ty fills my soul with fright, this du - ty

sinkt die Nacht her - nie - der, aus  
 soon will be de - part - ed, How

*Viol.* *fp* *cresc.*

M. Lust, die Freu - de nicht, hier wohnt die Lust, die Freu - de, die  
 joy, is no de - light, here is no joy, no joy, here is

L. Frev - ler kein Ge - richt, er - eilt den Frev - ler kein Ge -  
 wan - ton wretch not smite, shall Heav'n this wan - ton wretch not

J. könn't ich ver - stehn, was je - der spricht!  
 Could I but catch them in their flight!

P. zo - gen das Ge - richt, nicht e - her kehrst du  
 felt my pow'r to smite! You two will not be

R. se - lig har - te Pflicht!  
 fills my soul with fright!

der so bald kein Mor - gen bricht,  
 long 'twill be ere morn - ing light,

*Str.* *W. Wind* *p*

*Horns*



Freu - de nicht, die  
no de - light! They're

richt, den Frev - ler! Angst  
smite, not smite him! Dread

Sie sin - nen auf und  
Their words are low and

wie - der, bis ich voll - zo - gen das Ge - richt, nicht  
part - ed Till he has felt my pow'r to smite! You

o un - glück - se - lig har - te Pflicht, mir  
this du - ty fills my soul with fright! I'm

aus der so bald kein Mor - gen bricht.

how long 'twill be ere morn - ing light!

*cresc.* *p* *str.*

An - dern mur - meln nie - der,  
mur - m'ring down, well-guarded:

rinnt durch mei - ne Glieder,  
to my soul has dart-ed,

nie - der, auf und nie - der, auf und nie - der, könnt' ich ver - stehn, was Jeder spricht, was Je - der  
guarded, low and guarded, low and guarded: Could I but catch, could I but catch them in their

e - her kehrst du wie - der!  
two will not be part-ed!

be - ben mei - ne Glieder!  
trem - bling, heav - y - hearted!

*p* Leb' wohl, leb'  
Fare - well, fare -

*Clar.* *pp* *Str.*



hier wohnt die Lust, die Freu - de nicht, die  
 Here is no joy, is no de - light, no  
 er - eilt den Frev - - ler, den  
 Shall Heavh this wan - - ton, this  
 spricht!  
 flight!  
 Nun, Roc-co, zög-re län-ger nicht, steig'in den Ker-ker nie-der,  
 Now, Roc-co, down to yon-der wight, High time that you had start-ed!  
 Ich steig-e ei-lend  
 I know'tis time I  
 wohl, leb' wohl, leb' wohl, du war - - mes, war - mes  
 well, fare - - well, O sun - - shine, sun - shine  
 Tpt. Tutti  
 p cresc.

Lust, die and Freu - - de  
 joy no - - de  
 Frev - - ler kein Ge -  
 wan - - ton wretch not  
 Roc - co, zög - re län - ger, län - ger nicht, steig'in den Ker - ker nie - der,  
 Roc - co, down, go down to yon - der wight, High time that you had start-ed!  
 nie - der, nein, Herr, ich zög - re län - ger, län - ger nicht,  
 start - ed! My lord, my lord, I'll work with all my might,  
 Son - nen - licht, schnell schwin - - dest du uns  
 warm and bright, Too soon art thou de -  
 p cresc.

M. nicht, die Lust, die Freu-de, die  
light, no joy, joy,— here is

L. richt, den Frev-ler kein Ge-  
smite, this wan- ton wretch not

J. Sie sin-nen auf und  
Their words are low and

E. zög-re, Roc-co, zög-re län-ger nicht, steig' in den Ker-ker nie-  
Roc-co, now go down to yon-der wight, High time that you had start-

R. nein, Herr, ich zög-re län-ger, län-ger nicht, ich  
my lord, my lord, I'll work with all my might, I

wie-der, ja, schnell schwin-dest du uns  
part-ed, ay, too soon art thou de-

*f* *p* *cresc.*

M. Freu-no-de nicht. Die an-dern  
no de-light. They're mur-m'ring

L. richt! smitel! Angst rinnt durch  
Dread to my

J. nie-guard-der, sie sin-nen  
their words are

E. -der! Nicht e-her  
You two will

R. stei-ge ei-lend nie-der, ei-lend nie-der. Mir be-ben  
know 'tis time I start-ed, time I start-ed! I'm trem-bling,

wie-der! Schon sinkt die Nacht her-  
part-ed! Day soon will be de-

*p* *w.w.* *p*

Str.



M. *mur-down, -meln nie-der, hier wohnt die Lust, die Freu-de nicht,*  
*well-guard-ed: Here is no joy, is no de-light,*

L. *mei-ne Glie-der, er-eilt den Frev-ler kein Ge-richt,*  
*soul has dart-ed: Shall Heav'n this wan-ton wretch not smite,*

J. *auf und nie-der, könnt' ich ver-stein, was Je-der*  
*low and guard-ed: Could I but catch them in their*

R. *kehrst du wie-der, bis ich voll-zo-gen das Ge-richt,*  
*not be part-ed Till he has felt my pow'r to smite,*

R. *mei-ne Glie-der, o un-glück-se-lig har-te Pflicht,*  
*heav-y heart-ed: This du-ty fills my soul with fright,*

*nie-der, aus der so bald, so bald kein*  
*part-ed, How long 'twill be, how long, till*

*Horns*

M. *cresc. die Freu-de nicht, die*  
*is no de-light, no*

L. *cresc. den Frev-ler kein Ge-richt,*  
*this wan-ton wretch not smite, dim.*

J. *cresc. spricht, könnt' ich verstehn, was Je-der spricht, was Je-der, Je-der spricht, könnt' ich verstehn,*  
*flight, could I but catch them in their flight, could I but catch them, catch them in their flight,*

R. *cresc. bis ich voll-zo-gen das Ge-richt,*  
*till he has felt my pow'r to smite,*

R. *cresc. o un-glück-se-lig har-soul-te Pflicht,*  
*this du-ty fills my soul with fright, dim.*

M. *cresc. Mor-gen bricht, so*  
*cresc. morn-ing light, dim.*

*cresc. - - - - - ing light, how*



*pp*  
Lust, die Freu-de, die Freu - - - de nicht.  
joy, no joy, here is no de - - light.

*dim.* *pp*  
kein Ge - - richt, den Frev - ler!  
Heav'n not smite, not smite him!

*pp*  
was Je-der spricht, was Je-der spricht, was Je-der spricht!  
could I but catch, could I but catch them in their flight!

*dim.* *pp*  
das Ge - - richt, bis ich voll-zo - gen das Ge - richt.  
pow'r to smite, till he has felt my pow'r to smite!

*dim.* *pp*  
har - - te, har - - - te with Pflicht!  
fills my soul - - - with fright!

*pp*  
bald kein Mor - - - gen bricht. (The Prisoners return  
long till morn - - - ing light! to their cells, which Leo-  
nora and Jaquino lock  
up.)

*pp*  
bald kein Mor - - - gen bricht.  
long till morn - - - ing light!

*dim.* *pp*

Ob. Clar. Bass. Clar.  
Bassoon

Horns Wind  
*ppp*

End of Act I.

# Leonore.

## Overture No 3.

(Composed 1806.)

Adagio.

The musical score is written for piano and bass. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Adagio.' The score is divided into six systems, each with a piano (treble) and bass (bass) staff. The first system starts with a forte (ff) dynamic, followed by a piano (p) and then a piano diminuendo (p dim.) marking. The second system includes a crescendo (cresc.) leading to a fortissimo (sf) dynamic, followed by a piano (pp) and then a piano dolce (pp dolce) marking. The third system features a piano (pp) and then a piano sempre (pp sempre) marking. The fourth system includes a piano (pp) marking. The fifth system includes a piano (pp) marking. The sixth system includes a piano (pp) marking. The score concludes with a final chord in the piano staff.

*cresc.*

*And.*

*p* *ff* *p*

*p* *dolce* *pp*

*p* *pp*

*Allegro.*

*pp*

*cresc. poco a poco*



This page of musical notation, numbered 129, contains seven systems of piano accompaniment. Each system consists of a grand staff with a treble and bass clef. The notation is written in a style typical of 19th-century musical manuscripts. The first system shows a steady eighth-note accompaniment in the bass and chords in the treble. The second system introduces a melodic line in the treble, marked with an '8' above it, while the bass continues with eighth notes. The third system features a more complex texture with a melodic line in the treble and a more active bass line. The fourth system shows a continuation of the melodic line in the treble and a more active bass line. The fifth system features a more complex texture with a melodic line in the treble and a more active bass line. The sixth system shows a continuation of the melodic line in the treble and a more active bass line. The seventh system features a more complex texture with a melodic line in the treble and a more active bass line. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ff' and 'sempre ff'. The page is numbered 129 in the top right corner.

This page of musical notation is for a piano piece, featuring seven systems of staves. The notation is written in a key signature of one sharp (F#). The first system begins with a piano (*p*) dynamic marking. The second system includes a forte (*f*) marking. The third system features a piano (*p*) marking followed by a sforzando (*sf*) marking. The fourth system continues with a sforzando (*sf*) marking. The fifth system includes a piano (*p*) marking. The sixth system features a piano (*p*) marking, a *dolce* marking, and a crescendo (*cresc.*) marking. The seventh system begins with a piano (*p*) marking. The notation includes various musical symbols such as notes, rests, dynamic markings, and articulation marks.



This page of musical notation consists of seven systems of staves. The first system includes a *cresc* marking. The second system includes *pp* and *sempre pp* markings. The third system includes a *pp* marking. The fourth system includes a *cresc.* marking. The fifth system includes a *pp* marking. The sixth system includes a *pp* marking. The seventh system includes a *pp dolce* marking. The notation includes various musical symbols such as notes, rests, and dynamic markings.









Tempo I.

*pp* *dolce* *con Ped.* *cresc.* *a piacere* Trumpet

Tempo I.

*pp* *dolce* *con Ped.* *cresc.* *ppp* *cresc.*





This page of musical notation for piano consists of seven systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Features a complex melodic line in the right hand with many beamed sixteenth and thirty-second notes, and a more rhythmic bass line.
- System 2:** Continues the melodic development in the right hand, with the left hand providing harmonic support. Dynamic markings *sf* (sforzando) are present.
- System 3:** The right hand continues with rapid passages, while the left hand features a series of chords. Dynamic markings *sf* are used.
- System 4:** The right hand has a more melodic, flowing line, while the left hand plays a steady eighth-note accompaniment. A *dolce* (dolce) marking is present in the left hand.
- System 5:** The right hand continues with a melodic line, and the left hand has a rhythmic accompaniment. A *cresc.* (crescendo) marking is present in the left hand.
- System 6:** The right hand has a melodic line, and the left hand has a rhythmic accompaniment. Dynamic markings *pp* (pianissimo) and *sempre pp* are present.
- System 7:** The final system on the page, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand.



This page of musical notation consists of seven systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Features a *pp* (pianissimo) marking in the bass staff.
- System 2:** Includes a *cresc.* (crescendo) marking in the bass staff and an *ff* (fortissimo) marking in the treble staff.
- System 3:** Features multiple *sf* (sforzando) markings in both staves.
- System 4:** Includes a *fp* (fortepiano) marking in the bass staff, a *cresc.* marking in the bass staff, and a *f* (forte) marking in the treble staff.
- System 5:** Includes a *cresc.* marking in the bass staff, an *sf* marking in the bass staff, and a *p dim.* (piano diminuendo) marking in the treble staff.
- System 6:** Includes an *sf* marking in the bass staff and an *sf* marking in the treble staff.
- System 7:** Includes an *sf* marking in the bass staff, a *p* (piano) marking in the treble staff, and an *sf* marking in the bass staff.









This page of musical notation is for a piano piece, consisting of seven systems of staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'p' and 'cresc.'. The piece concludes with a double bar line.

System 1: Treble and bass staves. Treble staff begins with a piano (*p*) dynamic. The bass staff features a series of octaves. A *cresc.* marking appears in the treble staff.

System 2: Treble and bass staves. The treble staff continues with a melodic line, and the bass staff continues with octaves.

System 3: Treble and bass staves. The treble staff has a melodic line with a dotted line above it. The bass staff continues with octaves.

System 4: Treble and bass staves. The treble staff has a melodic line with a dotted line above it. The bass staff continues with octaves.

System 5: Treble and bass staves. The treble staff has a melodic line with a dotted line above it. The bass staff continues with octaves.

System 6: Treble and bass staves. The treble staff has a melodic line with a dotted line above it. The bass staff continues with octaves.

System 7: Treble and bass staves. The treble staff has a melodic line with a dotted line above it. The bass staff continues with octaves.



## ACT II.

Dark, subterranean dungeon.

## Nº 11. Introduction and Aria. — „Gott! welch' Dunkel hier!“

Grave. W.W.

Str. *p* *f* *p* *f* *p cresc.* *f* *p cresc.* *f*

Horns

Str.

Bass. & Horn

Viol. II.

Ob. V.I.

Vello

Str.

Kdr.

Viol. & W.W.

Fl.

Viol.

W.W.

dimin.

Viol.

Fl.

Clar.

Viol.

cresc.

*Tutti p cresc.*

*p cresc.*

*Horns*

*f Str.*

*Clar.*

*Reen.*

*Ob.*

*Pl.*

*Kdr.*

*Recit. Florestan (seated on a*

*Gott! — welch Dun- kel*  
*God! — what gloom is*

*Tutti p cresc.*

*f Str.*

*dimin.*

*p*

*stone, with a long chain about his body).*

*hier!*  
*here!*

*O grauen-vol-le Stil-le!*  
*O silence, full of terror!*

*Öd' ist es um mich her,*  
*Lone-ly as in my grave,*

*nichts, nichts le - bet ausser*  
*Ah! no liv - ing soul is*

*pp*



## Più moto.

## Poco andante.

mir. near! O schwere O heavy Prüfung! tri-al!

Str. *cresc.* *p* *cresc.*

## Poco allegro.

Doch gerecht ist Gottes Wille! error!  
Yet in God there is no

Str. *p dolce* *Bas. cresc.*

## Adagio.

Ich murre nicht: das Maass der Lei- - - - den steht bei  
His will be done, whate'er the an- *cresc.* - - - guish I may

## Adagio cantabile.

dir. bear.  
Clar. *Bas. p dolce*  
Horn

In des Le-bens Frühlings-tagen ist das Glück von mir ge-flohn.  
Life was still so fresh and joyful When I met a fate un-toward;

Str. *p* *Clar.*  
Bas. & Horn



Wahrheit wagt' ich kühn zu sa-gen, und die Ket - - - ten sind mein  
 Bold the words I spoke, and loy-al And these chains are my re -

*sf* *Str.* *p*

Lohn. Willig duld' ich al - le Schmerzen, en-de schmä-h-lich mei-ne  
 ward. Gladly all this pain I'll suf-fer, Tho' I die in shame, a -

*Horn* *Clar.* *Viol.* *cresc.* *p*

*Basn.* *Str.*

Bahn, sü-sser Trost in meinem Her - zen: meine  
 lone, Welcome death, whene'er it of - fer, For I

*Clar.* *Viol.* *Str.* *cresc.* *dolce*

*Horns*

Pflicht hab' ich ge - than, sü - sser, sü - sser Trost in meinem  
 know, my du - ty's done, viol. Welcome, welcome death, whene'er it

*dimin.* *p dolce* *Clar.* *Horns*

Her - zen: meine Pflicht, ja, meine - Pflicht hab' ich ge - than.  
 of - fer, For my du - ty, for my du - ty has been done.

*cresc.* *p cresc.* *p*

## Poco allegro.

Ob. Solo (highest part)

*p* Str. & Horns *cresc.* *dimin.*

Florestan (with an exaltation akin to madness, tho' outwardly tranquil).

Und spür' ich nicht lin-de, sanft säuselnde Luft? und ist nicht mein  
And are not soft breezes ca-ressing me here? Is there not a

*p dolce*

Grab mir er-hellet? Ich seh', wie ein Engel im ro-si-gen Duft sich tröstend zur  
light in my prison? I see how an angel in ra-di-ant air All smiling be-

*cresc.* *p*

Sei-te, zur Sei-te mir stellet, ein Engel, Le-o-no-ren, Le-o-  
side me, be-side me has ris-en: An angel, Le-o-no-ra, Le-o-

noren, der Gattin so gleich, der, der führt mich zur Freiheit in's himm-lische  
nora, the wife I a-dore, She, she leads me to freedom, where pain is no

*cresc. poco a poco* *poco* *Viol.*



Reich.  
more.

Und spür'ich nicht lin-de, sanft süß - sein-de Luft?  
And are not soft breezes ca - ress - ing me here?

Ob. Solo

*p dolce*

Ich seh, wie ein Engel im ro - si-gen Duft, ein Engel, ein Engel sich  
I see how an angel in ra - di-ant air, an angel, an angel All

*cresc.* *p*

tröstend zur Sei-te mir stellet,  
smiling be-side me has risen:

ein Engel, Le-o - no-ren, Le-o -  
An angel, Le-o - no-ra, Le-o -

no - ren, der Gat-tin so gleich, der, der führt mich zur Frei-heit, zur  
no - ra, the wife I a - dore, She, she leads me to free-dom, to

*Viol.* *Ob.* *p* *cresc.*

Frei - heit in's himm - - li - sche Reich, zur Frei-heit, zur  
free - dom, where pain is no more, to free-dom, to

\*) Other editions: süß - sein - de Luft?



F. Freiheit in's himm-li-sche Reich, der, der führt mich zur Freiheit, zur Frei-heit in's  
 freedom, where pain is no more, she, she leads me to freedom, to free-dom, where

Viol. *fp* *cresc.* Ob.

F. himm - li-sche Reich, zu Freiheit, zur Freiheit in's himm - li-sche  
 pain is no more, to freedom, to freedom, where pain is no

Viol. *f*

F. Reich, in's himm-li-sche Reich, in's himm - li-sche Reich!  
 more, where pain is no more, where pain is no more!

(sinks exhausted on the

Ob. *sf* *sf* *ff*

stone, hiding his face in his hands)

Str. *dimin.* *p*

*sempre dimin.*

Violas Viol. *ppp*

Vcelli

## No 12. Melodrama and Duet.

(Rocco and Leonora, descending the stairway by the light of a lantern, carrying a pitcher and the tools for digging.)

Poco sostenuto.

Leonore (halb laut). Wie kalt ist es in diesem unterirdischen Gewölbe!  
Rocco. Das ist natürlich, es ist ja so tief.

Leonora (in an undertone). How cold it is in this underground vault!

Rocco. That is natural, it is so deep.

Leonore (sieht unruhig nach allen Seiten). Ich glaubte schon, wir würden den Eingang gar nicht finden.

Leonora (anxiously glancing all about her). I really thought we could not even find the entrance.

Allegro.

Rocco (sich gegen Florestan wendend). Da ist er.

Leonore (mit gebrochener Stimme, indem sie den Gefangenen zu erkennen sucht). Er scheint ganz ohne Bewegung.

Rocco (turning toward Florestan). There he is.

Leonora (with a broken voice, while seeking to catch a glimpse of the prisoner's face). He seems quite motionless.

Rocco. Vielleicht ist er tot.

Rocco. Perhaps he is dead.

Leonore (schauernd). Ihr meint es?

Leonora (shuddering). You think so?

(Florestan macht eine Bewegung.)  
(Florestan makes a movement).

Rocco. Nein, nein, er schläft.  
Rocco. No, no, he is sleeping.

sempre pp

Rocco. Das müssen wir benutzen, und gleich an's Werk gehen, wir haben keine Zeit zu verlieren.

Rocco. We must take advantage of that, and set to work immediately; we have no time to lose.

Leonore. Es ist unmöglich, seine Züge zu unterscheiden.  
Leonora. It is impossible to distinguish his features.

Gott, steh' mir bei, wenn er es ist.  
God help me, if it is he!

Andante con moto.

Rocco. Hier unter diesen Trümmern ist die Cisterne, von der ich dir gesagt habe. (setzt seine Laterne auf die Trümmer.)

Rocco. Here, under this rubbish, is the old well I have told you of. (Sets his lantern on the heap.)



Wir brauchen nicht viel zu graben,  
um an die Öffnung zu kommen, gieb  
mir eine Haue und du, stelle dich hie-  
her. (Steigt bis an den Gürtel in die  
Höhle, stellt den Krug neben sich. Le-  
onore reicht ihm die Haue.)

We need not dig far to reach the  
opening; give me a pickaxe, and  
come and stand here. (Descends in  
the cavity up to his waist, setting the  
pitcher down near him. Leonora hands  
him a pickaxe.)



### Allegro.



Leonore. O nein, es ist nur  
so kalt.

Rocco (rasch). So mache fort,  
im Arbeiten wird dir schon  
warm werden.

Leonore. Oh no! only it is  
so cold.

Rocco (quickly). Then get  
to work; working will make  
you warm enough.

### Andantino.



### Duet. —, Nur hurtig fort, nur frisch gegraben!

(Rocco, as the ritornello begins, commences to work; meantime Leonora employs the moments when Rocco bends down, to observe the prisoner.)

### Andante con moto.



### Rocco (sotto voce, while at work).





R. *gra - ben, read - y, es währt nicht lang', er kommt her - ein, For he'll soon come to join us here, es währt nicht for he'll soon*

Leonora (likewise at work).

I. *Ihr sollt ja nicht zu kla - gen I'm sure you'll find me strong and*

R. *lang', es währt nicht lang', er kommt her - ein. come, for he'll soon come to join us here.*

Ob.

L. *ha - ben, Ihr sollt ge - wiss zu - frie - den sein. stead - y, You'll have no cause to be se - vere.*

R. *Nur hur - tig Now work a -*

D. Bass.

R. *fort, nur frisch ge - gra - ben, es währt nicht lang', er kommt her - way, we must be read - y, For he'll soon come to join us*

Ba. *cresc.* *Born* *sf* *p*

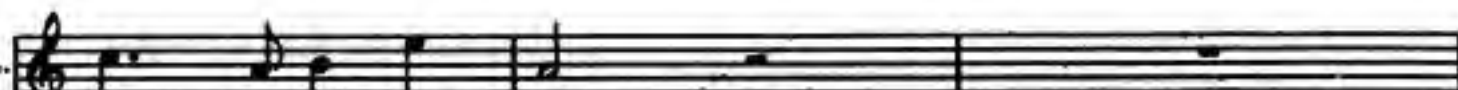
## Leonora.


L.   
 Ihr sollt ja nicht zu kla - gen ha - ben, Ihr sollt ge -  
 I'm sure you'll find me strong and stead - y, You'll have no

R. 

ein.  
here.



L.   
 wiss zu - frie - den sein.  
 cause to be se - vere.

R. 

Recco (lifting a large stone).

Komm,  
Come,



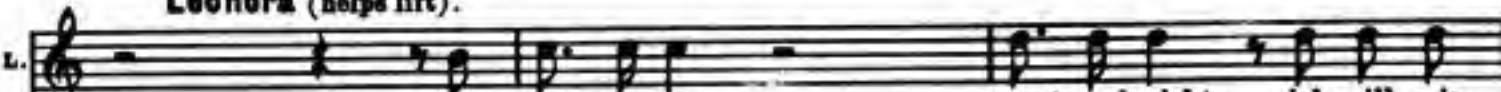
R.   
 hilf, komm, hilf doch die - sen Stein mir he - ben -  
 help, come, help me lift this stone a - way, now,

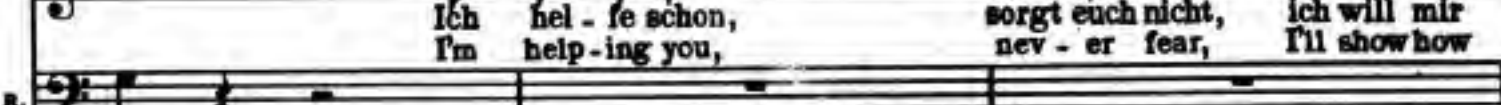


R.   
 hab' Acht! hab' Acht! er hat Ge -  
 Take care! take care! it is not



## Leonora (helps lift).


L.  Ich hel - fe schon, sorgt euch nicht, ich will mir  
I'm help - ing you, nev - er fear, I'll show how

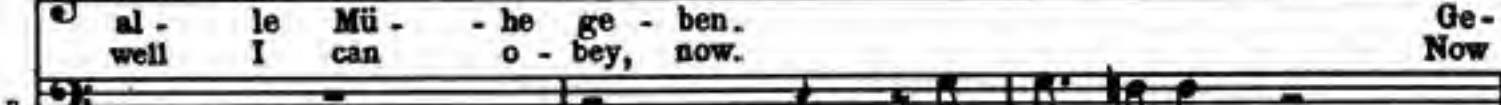
R. 

wicht.  
light!



Viola Bass.

L.  al - le Mü - he ge - ben. Ge -  
well I can o - bey, now. Now


R. 



cresc. *f* *pp* Basses & D. Bass. Bass.


L.  duld! Nur et - was noch!  
up! A tri - fle more!

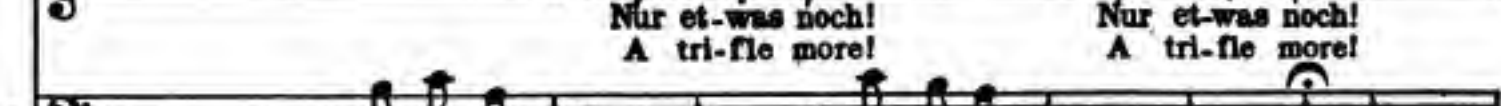
R. 




Er weicht!  
That's right!

D. Bass. Bass. D. Bass.

L.  Nur et - was noch! Nur et - was noch!  
A tri - fle more! A tri - fle more!

R. 



*sf* *sf* *f* Basses &

Er ist nicht leicht!  
It's not so light!

Er ist nicht leicht!  
It's not so light!



(they let the stone roll down)

Str.

D. Bass.

*pp*

Rocco (continuing work).

R.

Nur hurtig fort, nur frisch ge-  
Now work a - way, we must be

*cresc.*

*p*

R.

gra - ben,  
read - y,

es währt nicht lang, er kommt her - ein,  
For he'll soon come to join us here,

es währt nicht  
for he'll soon

Leonora (likewise continuing work).

L.

Lasst mich nur wie - der Kräf - te  
I'm hard at work a - gain al -

R.

lang, er kommt her - ein.  
come to join us here.

*ob.*

*p*

L.

ha - ben, wir wer - den bald zu En - de sein.  
read - y, We soon shall have the old well clear.

R.


Nur hur - tig fort,  
Now work a - way,

*Viol.*

(aside, trying to get a view of the prisoner)

L.  Wer du auch seist, ich will dich  
Who - e'er thou art, thou shalt not

R.  nur frisch ge-gra-ben, es währt nicht lang, er kommt her-ein, er kommt her-  
we must be read-y, For he'll soon come to join us here, to join us



L.  ret-ten, bei Gott! bei Gott! du sollst kein Opfer sein! Ge-wiss,  
per-ish, I swear, I swear they shall not mock thy pains, By all,

R.  ein.  
here.



W.W. &  
Horns

*pp* *cresc.*

L.  ge-wiss, ich lö-se dei-ne Ket-ten, ich will, du  
by all that I re-vere and cher-ish, Poor man, I'll



L.  Ar-mer, dich be-frei'n, ich lö-se dei-ne  
free thee from these chains, By all I love and



*sf*

L. Ketten, ja, ich will, du Ar-mer, dich be - frein,  
cherish, Ay, poor man, I'll free thee from these chains,

*sf*

L. dich be - frein.  
from these chains. **Rocco** (suddenly straight-

R. Was' zau - derst  
Why are you

*cresc.* *f* *f p*

Viol.

(again beginning to work)

L. ening up). Mein Va - ter! nein, ich zaudre nicht, ich zaudre  
O Fa - ther, no, I'll do my share, I'll do my

R. du in dei - ner Pflicht?  
stand - ing i - die there?

W. W.

L. nicht.  
share! Mein Va - ter!  
O Fa - ther,

R. Was zau - derst du in dei - ner Pflicht?  
Why are you stand - ing i - die there?

Viol.



L. nein, ich zau-dre nicht, ich zau-dre nicht.  
no, I'll do my share, I'll do my share!

R. Nur hur-tig fort, nur frisch ge-  
Now work a-way, we must be

*cresc.*

L. Ihr sollt ja nicht zu kla-gen ha-ben,  
I'm sure you'll find me strong and stead-y,

R. gra-ben,  
read-y, es währt nicht lang', so kommt er  
For he will soon come down to

*sf* *p* *cresc.*

L. Ihr sollt ja nicht zu kla-gen ha-ben, lasst mich nur  
I'm sure you'll find me strong and stead-y, I'm hard at

R. her,  
see, ja, es währt nicht lang', ja,  
yes, he'll soon come down, yes,

*sf* *sf* *Don.*

L. wie-der Kräf-te ha-ben,  
work a-gain al-read-y,

R. ja, es währt nicht lang', er kommt, es währt nicht lang', so kommt er  
yes, he'll soon come down, yes, he will soon, will soon come down to

*sf* *cresc.*

Basses Basses

L. denn mir wird keine Arbeit schwer, keine Ar - beit schwer,  
No la - bor is too hard for me, too hard for me,

R. her, er kommt hie - her, es währt nicht lang, so kommt er  
see, for he will soon, for he will soon come down to

*f marcato* *cresc.*  
Bass.

L. denn mir wird keine Ar - beit schwer, keine Ar - beit schwer, lasst mich nur  
no la - bor is too hard for me, too hard for me! I'm hard at

R. her, er kommt, er kommt hie - her; nur hur - tig  
see, he'll soon come down to see! Now work a -

*f marcato* *p* *Tutti* *pp*

L. wie - der Kräf - te ha - ben, denn mir wird kei - - - ne  
work a - gain al - - read - y, No la - bor is too

R. fort, nur frisch ge - - gra - ben, es währt nicht lang, so  
way, we must be read - y, For he will soon come

L. Ar - - - beit schwer.  
hard, for me!

R. kommt er her.  
down to see!

*dim.* *ppp*



**Rocco** (trinkt) **Florestan** (erholt sich und hebt das Haupt in die Höhe, ohne sich nach Leonore zu wenden.)

**Leonore.** Er erwacht!

**Rocco** (plötzlich im Trinken einhaltend) Er erwacht, sagst du?

**Leonore** (in grösster Verwirrung immer nach Florestan sehend) Ja, er hat eben den Kopf in die Höhe gehoben.

**Rocco.** Ohne Zweifel wird er wieder tausend Fragen an mich stellen. Ich muss allein mit ihm reden. (Er steigt aus der Grube.) Steig' du statt meiner hinab und räume noch so viel hinweg, dass man die Cisterne leicht öffnen kann.

**Leonore** (steigt zitternd einige Stufen hinab) Was in mir vorgeht, ist unaussprechlich!

**Rocco** (zu Florestan) Nun, Ihr habt wieder einige Augenblicke geruht?

**Florestan.** Geruht? Wie fände ich Ruhe?

**Leonore** (für sich) Diese Stimme! – Wenn ich nur einen Augenblick sein Gesicht sehen könnte!

**Florestan.** Werdet Ihr immer bei meinen Klagen taub sein, harter Mann? (Bei den letzten Worten wendet er sein Gesicht gegen Leonore.)

**Leonore** (für sich) Gott! Er ist's. (Sie fällt bewusstlos an den Rand der Grube.)

**Rocco.** Was verlangt Ihr denn von mir? Ich vollziehe die Befehle, die man mir giebt; das ist mein Amt, meine Pflicht.

**Florestan.** Sagt mir endlich einmal, wer ist Gouverneur dieses Gefängnisses.

**Rocco** (bei Seite) Jetzt kann ich's ihm ja ohne Gefahr sagen. (Zu Florestan) Der Gouverneur dieses Gefängnisses ist Don Pizarro.

**Florestan.** Pizarro! Er ist es, dessen Verbrechen ich zu entdecken wagte.

**Leonore** (sich allmählich erholend, bei Seite.) O Barbar! Deine Grausamkeit giebt mir meine Kräfte wieder.

**Florestan.** O schickt so bald als möglich nach Sevilla, fragt nach Leonore Florestan –

**Leonore** (bei Seite) Gott! Er ahnt nicht, dass sie jetzt sein Grab gräbt.

**Florestan.** Sagt ihr, dass ich hier in Ketten liege.

**Rocco.** Es ist unmöglich, sag' ich Euch. Ich würde mich in's Verderben stürzen, ohne Euch genützt zu haben.

**Florestan.** Wenn ich denn verdammt bin, hier mein Leben zu enden, o so lasst mich nicht langsam verschmachten.

(Rocco takes a draught. Florestan comes to himself and raises his head, without turning towards Leonora.)

**Leonora.** He is waking!

**Rocco** (stops short in drinking). He is waking, you say?

**Leonora** (in extreme agitation, gazing fixedly at Florestan). Yes, he just raised his head.

**Rocco.** No doubt he'll have a thousand questions to ask me, as usual. I must talk with him alone. (Climbs out of the hole.) Get down now where I was and clear away enough, so that we can easily open the well.

**Leonora** (descends a few steps, trembling). No words can tell what I feel!

**Rocco** (to Florestan). Well, it seems you have rested again a few moments.

**Florestan.** Rested! How should I find rest?

**Leonora** (aside). That voice! If I could only see his face for an instant.

**Florestan.** Will you always be deaf to my complaints, you man of stone? (While speaking, he turns his face towards Leonora.)

**Leonora** (aside). My God! it is he! (Falls swooning on the edge of the cavity.)

**Rocco.** What would you have me do? I carry out the orders that are given me; that is my office – my duty.

**Florestan.** Do tell me, at last, who the overseer of this prison is.

**Rocco** (aside). I can tell him now, without risk. (To Florestan): The overseer of this prison is Don Pizarro.

**Florestan.** Pizarro! the very man whose crimes I dared bring to light!

**Leonora** (gradually coming to herself; aside). Oh, you tyrant! Your cruelty renews my strength.

**Florestan.** Oh, send as soon as possible to Seville, inquire for Leonora Florestan –

**Leonora** (aside). Heavens! He little imagines that she is digging his grave!

**Florestan.** Tell her that I am lying here in chains.

**Rocco.** It is impossible, I tell you. I should only ruin myself, without doing you any good.

**Florestan.** If I am indeed condemned to end my life here, do not let me perish by slow starvation.



**Leonore** (springt auf und hält sich an der Mauer, bei Seite.) O Gott! Wer kann das ertragen?

**Florestan.** Aus Barmherzigkeit, gebt mir nur einen Tropfen Wasser. Das ist ja so wenig—

**Rocco** (bei Seite) Es geht mir wider meinen Willen zu Herzen—

**Leonore** (bei Seite) Er scheint sich zu erweichen.

**Florestan.** Du gibst mir keine Antwort?

**Rocco.** Ich kann Euch nicht verschaffen, was Ihr verlangt. Alles, was ich Euch anbieten kann, ist ein Restchen Wein, das ich in meinem Krug habe.— **Fidelio!**

**Leonore** (den Krug in grösster Eile bringend.) Da ist er. Da ist er!

**Florestan** (Leonore betrachtend.) Wer ist das?

**Rocco.** Mein Schliesser und in wenig Tagen mein Eidam. (Er reicht Florestan den Krug. Dieser trinkt.) Es ist freilich nur ein wenig Wein, aber ich gebe ihn Euch gern. (Zu Leonore.) Du bist ganz in Bewegung?

**Leonore** (in grösster Verwirrung.) Wer sollte es nicht sein? Ihr selbst, Meister Rocco...

**Rocco.** Es ist wahr, der Mensch hat so eine Stimme...

**Leonore.** Ja wohl, sie dringt in die Tiefe des Herzens.

**Leonora** (springing up and leaning on the wall; aside). My God! who can bear to hear him?

**Florestan.** Have pity on me, give me only one drop of water; that is so little.

**Rocco** (aside). It goes to my heart in spite of me.

**Leonora** (aside). He seems to be touched.

**Florestan.** You give me no answer?

**Rocco.** I cannot give you what you ask for. All that I can offer you is a trifle of wine I have left in my pitcher.— **Fidelio!**

**Leonora** (bringing the pitcher in the greatest haste). Here it is! Here it is!

**Florestan** (looking at Leonora). Who is this?

**Rocco.** My turnkey, in a few days to be my son-in-law. (He hands the pitcher to Florestan, who drinks.) To be sure, it's only a drop of wine, but I'm glad to give it you. (To Leonora.) You are quite agitated.

**Leonora** (in the utmost agitation). Who could help it? You yourself, Master Rocco—

**Rocco.** It is true, the man has such a voice—

**Leonora.** Ah, it goes to the very depths of the heart!

### Nº 13. Trio. — „Euch werde Lohn in bessern Welten.“

**Moderato.** **Florestan.**

Euch wer - de . Lohn in bes - sern\_  
May Heav'n's own grace re - ward you—

Welten, der Him - mel, der Him - mel hat euch — mir ge - schickt, —  
du - ly, Whose mer - cy, whose mer - cy sent you — to my cell; — W. Wind

*dolce*

V. *o* Dank! ihr habt mich süß er - quickt, ich kann die  
Oh, thanks! you have re - fresh'd me well, I nev - er,

V. Wohl - that, ich kann sie nicht ver - gel - ten, ich kann sie nicht, ich kann sie nicht ver -  
nev - er can re - pay you ful - ly, I nev - er, nev - er can re - pay you

*cresc.* *mf* W.W. & Horns

P. gelten.  
ful - ly.

Rocco (aside to Leonora).

R. Ich labt' ihn gern, den ar - men Mann, es ist ja  
Poor man, I'm glad I did un - bend, For, af - ter

Str. *p* Viol. I. *tr* Str. & W. Wind

L. Leonora (aside).

Wie hef - - tig po - chet die - ses  
How wild - - ly beats this heart of

R. bald um ihn ge - than.  
all, he's near his end.

L. Herz, es wogt, es wogt in Freud' und schar- - fem Schmerz.  
mine, And swells, and swells as hope and fear — com - bine.

F. Florestan (aside).  
Be-wegt seh'  
How mov'd this

Ob. Viol.  
Str.

Leonora.  
L. Wie hef - tig po - chet die - ses Herz,  
How wild - ly beats this heart of mine,  
F. ich den Jüng-ling hier, und Rüh - rung  
youth ap-pears to be, And this man's

R. Rocco.  
Ich thu', was mei - ne Pflicht ge - beut,  
I do my du - ty will - ing - ly,

Viol.

L. die - ses Herz! die heh - re, ban - ge Stunde winkt, die  
heart of mine! How near the hour of awful strife, That  
F. zeigt auch die - ser Mann. O Gott, o Gott, du sen - dest Hoffnung mir, dass  
eyes, me-thought, were wet; O God! O God! Thousand-est hope to me, That  
R. ich thu', was mei - ne Pflicht gebeut, doch  
I do my du - ty will - ingly, But



L. Tod mir o - der Ret - - - - - tung bringt, die Tod o - der  
brings me death or leads - - - - - to life, that brings me -

F. ich sie noch ge - win - nen kann, dass ich sie noch ge  
I can win them o - ver yet, that I can win them

R. hass' ich al - le Grausamkeit, doch hass' ich al - - - le  
still, I hate all cru - el - ty, but still, I hate *Pl. Viol.* all

*cresc.*

L. Ret - - - - - tung bringt.  
death or - - - - - life!

F. win - - - - - nen kann.  
o - - - - - ver yet!

R. Grau - - - sam - - - keit.  
cru - - - el - - - ty!

*f* *Viol.* *p* *Bass.*

Leonora (aside to Rocco, taking a piece  
Dies Stückchen Brod - - - ja seit zwei  
This bit of bread, I have been

*cresc.* *p Str.*

of bread from her pocket).

L. Ta - gen trag' ich es im - mer schon bei mir.  
sparing And car - ried round since yes - ter - day.

*Viol.* *cresc.* *Bass.*

## Rocco.

Ich möchte gern, doch sag' ich dir, das hie-sse wirk-lich zu viel  
 I should be glad, but I must say, That would be real-ly far too

*p* *Str. & W. W.* *cresc.*

wa - gen, das hie - sse wirk - lich zu viel wa - gen, zu far viel  
 dar - ing, that would be real - ly far too dar - ing, far too

*mf* *p* *sf*

## Leonora.

wa - gen, ja, zu viel wa - gen.  
 dar - ing, yes, far too dar - ing.

*sf* *Clar.* *Str.* *Basn.*

(coaxingly)

Ihr lab - - tet gernden ar - men Mann.  
 How glad — you were to help him, too!

Das geht nicht  
'Twill nev - er

L. Es ist ja bald um, ihn ge - than.  
He soon will bid this life a - dieu!

R. an, das geht nicht an.  
do, 'twill nev - er do!

Das geht nicht  
'Twill nev - er

*Fl. Ob.*  
*cresc.*  
*sf*  
*p*

L. Es ist ja bald um ihn ge -  
He soon will bid this life, will

R. an, das geht nicht an.  
do, 'twill nev - er do!

*Str.*  
*cresc.*

L. than, um ihn ge - than.  
bid this life a - dieu!

R. So sei es, ja, so sei's, du kannst es  
Well, do it - yes, you may! Now let him

*mf*  
*p*

(In extreme agitation, giving him the bread)

L. Da nimm, da nimm das Brod, du  
O take, O take this bread, poor

R. wa - gen.  
have it!

*Fl. Clar.*  
*cresc.*  
*p*  
*Str.*



L. ar-mer, du ar-mer Mann, du armer, du ar-mer Mann!  
suffrer, poor suff'rer you, poor sufferer, poor sufferer you! Flor. (seizing Leonora's hand).

F. O Dankdir, Dank, o my  
How can I tell o my

Viol. *cresc.*

F. Dank, o Dank! o Dank! Euch, euch  
thanks, how tell my thanks! Oh, may

*p* Clar. & Bass. *cresc.*

Str.

L. Leonora.  
Der Him - mel  
Pray Heav'n may

F. wer - de Lohn grace in bes - sern Wel - ten, der Him - mel  
Heav'n's own grace re - ward you - du - ly, Rocco. Whose mer - cy

R. Mich rühr - te was  
Tho' I was

Viol. *p* w.w.

L. schi - cke Ret - tung - dir, dann  
send you help in need, Then

F. hat - euch mir, euch mir ge - schickt, o Dank!  
sent you, sent you to my cell! O thanks!

R. oft - dein Lei - den hier, doch  
oft en moved, in deed, I

L. wird mir ho - her Lohn, mir ho - her Lohn ge -  
I shall reap re - ward, shall reap my full re -

F. o Dank! der Him - mel hat euch mir ge -  
O thanks! 'Twas Heavh that sent you to my

R. Hül - fe, doch Hül - fe war mir streng ver -  
nev - er, I nev - er dared of - fend my

L. währt, dann wird mir ho - her, ho - her Lohn ge - währt.  
ward, - then I shall reap, shall reap my full re - ward.

F. schickt, o Dank! o Dank! Ihr habt mich süß er - quickt. Bewegt seh'  
cell! O thanks! O thanks! You have refreshed me well! How moved this

R. wehrt, doch Hül - fe, Hül - fe war mir streng, streng ver - wehrt. Ich labt' ihn  
lord, but nev - er dared, but nev - er dared of - fend my lord! Poor man, I'm

*cresc.* *mf* Wind *f* *p* Str.

L. Ihr labt' ihn gern, den ar - men Mann, den ar - men,  
How glad you were to help him, too! How glad you

F. ich den Jüng - ling hier, und Rührung zeigt auch die - ser Mann,  
youth ap - pears to be, And this man's eyes, me - thought, were wet:

R. gern, den ar - men Mann, es ist ja bald um ihn ge - than, den ar - men,  
glad I did un - bend, For, af - ter all, he's near his end, for, af - ter

*Fl. & Viol.* *Clar., Bado.*

\* In other Editions: b instead of g#  
18108



## Un poco più allegro.

L. ar - men, ar - men Mann.  
were, how glad you were!

F. o wenn ich sie ge-win-nen kann! O dass ich euch nicht loh-nen  
I hope to win them o-ver yet! How hard! with words a-lone, with

R. ar - men, ar - men Mann.  
all, he's near his end!

## Un poco più allegro.

Clar.  
Bass.

L. O mehr, als ich er-tra-gen, er-tra-gen  
O, this is more, is more than I can

F. kann, nicht loh-nen kann, euch nicht loh-nen  
words a-lone To thank you I may nev-er

R. Es ist ja bald um ihn ge-  
For, af-ter all, he's near his

cresc. sf p

L. kann, o mehr, als ich er-tra-gen kann, als ich er-tra-  
bear, O, this is more, is more than I can bear, is more

F. kann, dare! o dass ich  
How hard! with

R. than, end, es ist ja  
for, af-ter

Str. Clar. cresc. Bass.



L. *gen, er - tra - gen kann, o mehr, als*  
*than I can bear! O this is*

F. *euch nicht loh-nen, loh - nen, nicht loh - nen kann, o Dank!*  
*words a - lone To thank you I may nev - er dare! O thanks!*

R. *bald um ihn ge - than, um ihn ge - than, es ist ja bald*  
*all, he's near his end, he's near his end, for, af - ter all,*

*Str. & W. Wind.*

L. *ich er-tra-gen kann, als ich er - tra - gen*  
*more than I can bear, 'tis more than I can*

F. *o Dank! ich kann die Wohl - that nicht ver-*  
*O thanks! I nev - er can re - pay you*

R. *um ihn ge-than, es ist ja bald um ihn ge -*  
*he's near his end, for, af - ter all, he's near his*

L. *kann, du ar - mer Mann, du ar - mer Mann,*  
*bear! Poor suf - f'rer, you, poor suff'rer, you!*

F. *gel - ten, o Dank! o Dank! o Dank!*  
*ful - ly! O thanks! how tell my thanks!*

R. *than, es ist ja bald um ihn ge-than, der ar - me*  
*end, for, af - ter all, he's near his end. Poor man, I'm*

L. *o mehr, als ich er - tra - gen kann,*  
Oh, this is more than I can bear,

F. *o dass ich euch nicht loh - nen kann, dass*  
How hard! with words a - lone to thank, hard,

R. *der ar - me Mann,*  
I did un - bend,

Mann, glad

*cresc.* *p*

L. *als ich er - tra - gen kann, ja, als ich er - tra -*  
than I can bear, 'tis more, yes, 'tis more than I

F. *ich euch nicht loh - nen kann, dass ich euch nicht loh -*  
with words a - lone to thank, hard, with words a - lone

R. *es ist ja bald um ihn ge - than, ja, es ist ja bald um*  
For, af - ter all, he's near his end, yes, for, af - ter all, he's

Str. *sempre p*

L. *- gen kann, er - tra - gen kann!*  
can bear, than I can bear!

F. *- nen kann, nicht loh - nen kann! (eats the bread ravenously)*  
to thank I may not dare!

R. *ihn ge - than, der ar - me, ar - me Mann!*  
near his end, poor man, his end is near!

*colla voce* *pp* *Str.*

Ob. Clar. Horns Bass. & Cello.

**Rocco** (nach augenblicklichem Still-schweigen zu Leonore.) Alles ist bereit. Ich gehe, das Signal zu geben.

(Er geht in den Hintergrund.)

**Leonore.** O Gott, gib mir Muth und Stärke.

**Florestan** (zu Leonore, während Rocco die Thür zu öffnen geht.) Wo geht er hin?

(Rocco öffnet die Thür und giebt durch einen starken Pfiff das Zeichen.)

**Florestan.** Ist das der Vorbote meines Todes?

**Leonore** (in heftiger Bewegung.) Nein, nein! Beruhige dich, lieber Gefangener.

**Florestan.** O meine Leonore! So soll ich dich nie wieder sehen!

**Leonore** (fühlt sich zu Florestan hingezogen und sucht diesen Trieb zu überwinden.) Mein ganzes Herz reißt mich zu ihm hin! (Zu Florestan.) Sei ruhig, sag' ich dir! Was du auch hören und sehen magst, vergiss nicht, dass überall eine Vorsehung herrscht. — Ja, es giebt eine Vorsehung! (Sie entfernt sich und geht gegen die Cisterne.)

**Pizarro** (kommt in einem Mantel gehüllt, halblaut zu Rocco, die Stimme verstellend.) Ist alles bereit?

**Rocco** (halb laut.) Ja, die Cisterne braucht nur geöffnet zu werden.

**Pizarro** (ebenso.) Gut, der Bursche soll sich entfernen.

**Rocco** (zu Leonore.) Geh, entferne dich!

**Leonore** (in größter Verwirrung.) Wer? — Ich? — Und Ihr?

**Rocco.** Muss ich nicht dem Gefangenen die Eisen abnehmen? Geh! geh!

(Leonore zieht sich in den Hintergrund zurück, nähert sich aber allmählig wieder im Schatten, die Augen immer auf Pizarro gerichtet.)

**Pizarro** (bei Seite.) Die muss ich mir noch heute beide vom Halse schaffen, damit alles auf immer verborgen bleibt.

**Rocco** (zu Pizarro.) Soll ich ihm die Ketten abnehmen?

**Pizarro.** Nein, aber schliesse ihn von dem Stein los. (bei Seite.) Die Zeit ist dringend. (Er zieht einen Dolch. Rocco vollzieht Pizarros Befehl.)

**Rocco** (to Leonora, after a moment of silence.) Everything is ready. I am going to give the signal.

(Goes to back.)

**Leonora.** Oh God, give me strength and courage!

**Florestan** (to Leonora, as Rocco is going to open the door). Where is he going?

(Rocco opens door, and gives the signal by a shrill whistle.)

**Florestan.** Is that the signal for my death?

**Leonora** (extremely agitated). No, no! Calm yourself, dear prisoner.

**Florestan.** O my Leonora! Shall I never see you again?

**Leonora** (feeling herself overpoweringly drawn to Florestan, and seeking to resist the impulse). My whole heart impels me to him! (To Florestan.) Be calm, I tell you! Whatever you may hear or see, do not forget that Providence rules over all. — Yes, there is a Providence! (She retires towards the well.)

**Pizarro** (enters, disguised by a long cloak; in an undertone to Rocco, with a feigned voice). Is everything ready?

**Rocco** (in an undertone). Yes, the well need only be opened.

**Pizarro** (as before). Good; now let the boy leave us.

**Rocco** (to Leonora). Now go; you must leave us.

**Leonora** (in great confusion). Who? I? — And you?

**Rocco.** Must I not take off the prisoner's chains? Go! go!

(Leonora withdraws to the back, but then comes forward again gradually in the shadows, her eyes intently fixed on Pizarro.)

**Pizarro** (aside). I must get rid of those two this very day, so that nothing may ever come to light.

**Rocco** (to Pizarro). Shall I take off his chains?

**Pizarro.** No, but unchain him from the stone. (Aside.) Time presses. (Draws a dagger. Rocco carries out Pizarro's order.)



## No 14. Quartet. — „Er sterbe!“

Allegro.

Pizarro (aside).

P. Er ster-be!  
He dies here!

Str.

P. Doch er soll erst wis-sen,  
But, be-fore, I'll tell him

Str. Wind. Viol. (W.W. in sustained tones)

Basses.

P. wer ihm sein stol-zes Herz zer-fleischt. Der  
Who 'tis that quells his haugh-ty heart. The

(to Florestan)

cresc. poco a poco

P. Ra-che of Dun-kel sei zer-ris-sen, sieh' Look  
veil of ven-geance shall be lift-ed —

più cresc.

P. her! here! du hast mich nicht ge-täuscht!  
poor-ly you play'd your part! Pi - Pi -

(flinging back his cloak)

P. zar-ro, den du stür-zen woll-test, Pi -  
 zar-ro, for whose fall you plead-ed, Pi -

*fp* *cresc.*

P. zar-ro, den du fürch-ten soll-test, steht nun als  
 zar-ro, whom you should have dread-ed, He claims his

*fp* *cresc.* *sempre più cresc.*

P. Rā - cher, steht nun als Rā - cher, als  
 ven - geance, he claims his ven - geance, his

*f* *Tutti.* *sempre più* *f*

P. Rā - cher hier! Pi -  
 ven - geance due! Pi -

*ff*

P. zar-ro, den du stür-zen woll-test, Pi - zar-ro, den du fürch-ten soll-test, steht  
 zar-ro, for whose fall you plead-ed, Pi - zar-ro, whom you should have dreaded, He

*Str.*

Bass.

P. nun als Rā - cher hier, als Rā - cher, steht  
claims his ven - geance due, his ven - geance, he

*Tutti.*

P. Florestan (steadily).  
Ein 'Tis

P. nun als Rā - cher hier.  
claims his ven - geance due!

*Tpts.*  
*Horns*  
*Kdr.*

P. Mör - der, ein Mör - der steht vor mir.  
mur - der, 'tis mur - der you will do!

P. Noch ein - mal ruf' ich dir, was  
One more re - mind - er now Of

*p w. w.* *Str.* *fp* *f* *p* *fp*

P. du ge - than, zu - rück, nur noch ein  
your ma - lign at - tack, One in - stant -

*f* *p* *fp*



Leonora.

(He is about to stab Florestan; Leonora rushes forward with a penetrating shriek, and protects Florestan with her body.)

Zu - rück! — — — — —  
Give back! — — — — —

Florestan.

O Gott!  
O God!

Au - genblick, und die - ser Dolch —  
and a blow Shall plunge my steel —

Rocco.

Was  
How

*cresc.*

*Str.*

Leonora.

Durch - boh - ren, durch-boh - ren musst du erst die - se  
You'll plunge it, you'll plunge it Be - fore in my own

soll?  
now!

*W. Wind.*

*cresc.*

Brust; der Tod sei dir ge -  
breast! I've sworn your death shall

*fp*

schwo - ren für dei - ne Mör - der -  
an - swer For this, your mur - d'rous

*fp*

L. lust, quest, der I've sworn sei dir your death ge - shall

Florestan.

Pizarro (hurling her aside). O Gott! O God!

Wahn Boy! sin-ni-ger! you are mad!

Rocco (to Leon). Halt ein! halt ein! Be still, be still!

Tutti

L. schwo - ren für dei - ne Mör - der - an - swer For this, your mur - d'rous

L. lust, der quest, your death, sei dir your death ge - schwo - ren für an - swer for

Florestan.

Pizarro. O Gott! O God! O mein my

Rocco. Wahn - sin-ni-ger! you are mad! er soll be-stra - fet my Dare not op-pose my

halt ein! Be still! halt doch ein! Do be still!

*fp cresc.*

(again protecting Florestan with her body)

L. *dei - - ne Mör - - der - lust! Tödt' erst sein*  
*this, your mur - - d'rous quest! First kill his*

F. *Gott! o mein Gott!*  
*God! O my God!*

P. *sein, er, er soll be-straft sein.*  
*will, dare, dare not op-pose my will!*

R. *halt ein! halt ein!*  
*O, do be still!*

L. *Weib! —*  
*wife! —*

F. *Mein Weib?*  
*My wife?*

P. *Sein Weib?*  
*His wife?*

R. *Sein Weib?*  
*His wife?*

*Str. & W. Wind.* *ff* *decresc.* *Ob.* *Bass.*

*Leonora (to Florestan).*

L. *Ja, sieh' hier Le - o - no - re!*  
*Yes, it is Le - o - no - ra!*

F. *Florestan.*  
*Le - o - no - re!*  
*Le - o - no - ra!*

*bb* *p* *bb* *f* *p* *bb* *dimin.*



## Leonora (to the others).

L.  Ich bin sein Weib, ge -  
I am his wife! I've

*Tutti* 

L.  schwo - ren hab' ich ihm Trost, Ver - der - ben  
sworn to a - venge his wrongs, to blight your



L.  dir! will! Ja, ich bin sein Weib, ge -  
will! Yes, I am his wife! I've

*Florestan.*  Mein Weib?  
My wife!

*Pizarro.*  Sein Weib?  
His wife?



*Rocco.*  Sein Weib?  
His wife?



L.  schwo - ren hab' ich ihm Trost, Ver - der - ben  
sworn to a - venge his wrongs, to blight your



(aside)

L. dir! will! Ich tro - tze sei - ner Wuth! Ver -  
His fren - zy I'll de - fy! and

Florestan (to Leonora).

F. Vor Freu - de starrt mein Blut, vor Freu - de  
I scarce can breathe for joy, I scarce can

Pizarro (aside).

P. Welch un - er - hör - ter Muth! welch un - er - hör - ter  
Was ev - er wife so bold? was ev - er wife so

Rocco.

R. Mir starrt vor Angst mein Blut, mir  
For dread my blood runs cold, for

Viol.

*f p sfp sfp sfp sfp*

L. der - - ben ihm, ich tro - tze, ich tro - tze sei - ner  
blight his will! His fren - zy, his fren - zy I'll de -

F. starrt mein Blut, vor Freu - de, vor Freu - de starrt mein  
breathe for joy, I scarce - ly, I scarce can breathe for

P. Muth, un - er - hör - ter Muth! Ha! ha! soll  
bold, ev - er wife so bold? Ha! ha! Shall

R. starrt vor Angst mein Blut, mir starrt vor Angst mein  
dread my blood runs cold, for dread my blood runs

*sfp cresc. -*

**Più moto.**

(to Pizarro)

L. **Wuth!**  
fy! Der Tod, der Tod sei dir geschworen,  
I've sworn, I've sworn your death shall answer,

P. **Blut.**  
joy! ich vor ei-nem Wei-be be-ben?  
I re-coil be-fore a wo-man? soll ich vor

R. **Blut.**  
cold! ich vor

**Più moto.**

Str. *f* W. W. & Tpts. *ff* Strings *f*

Ho-

**Leonora.**

L. der Tod, der Tod sei dir geschworen,  
I've sworn, I've sworn your death shall answer!

P. ei-nem Wei-be be-ben? so opfr' ich, so opfr' ich bei-de mei-nem  
coil be-fore a wo-man? To-geth-er, to-geth-er they shall feel my

Wind *ff* Tutti

L. durch-boh-ren, durch-boh-ren musst du erst die-se  
You'll plunge it, you'll plunge it be-fore in my own  
(again setting upon the two)

P. Grimm! Ge-theilt hast du, ge-theilt hast du mit ihm das  
wrath! In life you ne'er, in life you nev-er would for-

*fp* *fp* *fp* *fp* *fp*



180

L. 

Brust, durch - boh - ren, durch - boh - - - ren musst du erst  
breast, you'll plunge it, you'll plunge it be-fore in

P. 

Le-ben, so thei - - le nun, - - so thei - le nun den Tod mit  
sake him: Now go - - with him, - - now go with him to meet your



(quickly presenting a pistol at him) *Un poco sostenuto.*

L. *die - se Brust! Noch ei-nen Laut, und du bist todt!*  
*my own breast! Say one more word, and you shall die!*

P.

ihm, den Tod mit ihm!  
death, to meet your death!

Un poco sostenuto.  
(The trumpet sounds)

String

from the tower.)

The musical score for 'The Song of the Lark' is presented in a single system. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line with long, sustained notes. Below the bass staff, there are five vertical bar lines, each preceded by a double bar line and a repeat sign (||), indicating a specific measure or section of the piece.

Leonora (falls on Florestan's neck).  
 L. — — — — —  
 Florestan. Ach!  
 Ah!  
 Pizarro (dazed). Ach!  
 Ah!  
 Rocco (dazed). Ha!  
 Ha!  
 O!  
 O!

Flutes

Str.

du bist ge - ret - tet! gro - sser  
the dan - ger's o - ver! God be

ich bin ge - ret - tet! gro - sser  
the dan - ger's o - ver! God be

ha! der Mi - ni - ster! Höll' und  
ha! Don Fer - nan - do! Death and

o was ist das? ge - rech - ter  
O, what is that? Al - might - y

Gott! gro - sser Gott!  
prais'd! God be prais'd!

Gott! gro - sser Gott!  
prais'd! God be prais'd!

Tod! Höll' und Tod! der Mi - ni - ster!  
hell! Death and hell! Don Fer - nan - do!

Gott! ge - rech - ter Gott!  
God! Al - might - y God!

(The trumpet sounds *piu f*)

more loudly. Jaquino, officers and soldiers appear on the stairway with torches.)

**Jaquino.** Vater Rocco, der Herr Minister kommt an, sein Gefolge ist schon vor dem Schlossthor.

**Rocco** (freudig und überrascht, für sich) Gelobt sei Gott! (sehr laut.) Wir kommen, ja wir kommen augenblicklich, und diese Leute mit Fackeln sollen heruntersteigen und den Herrn Gouverneur hinaufbegleiten.

18108

**Jaquino.** Father Rocco, his lordship the Minister is coming; his train is already at the castle gate.

**Rocco** (with delighted surprise; aside). God be praised! (Very loud.) We are coming, we are coming immediately; let the men with torches come down and accompany the Lord Overseer upstairs!

(The soldiers descend; exultant officers and Jaquino.)

*a tempo*

**Leonora.**

L. Es schlägt der Ra - che Stun - de, der  
Now strikes th'aveng - ing hour, — th'a -

**Florestan.**

F. Es schlägt der Ra - che Stun - de, der  
Now strikes th'aveng - ing hour, th'a -

**Pizarro.**

P. Ver - flucht sei die - se Stun - de! ver -  
Ac - curs - ed be this hour! accurs'd, ac -

**Rocco.**

R. O fürch - ter-li - che Stun - de!  
O aw - ful, aw - ful hour! O

*a tempo*

**Tutti ff**

Viol.

L. Ra - - che Stunde, du sollst ge - ret - tet sein, du  
veng - - ing hour That lifts thy chains from thee, that

F. Ra - - che Stunde, ich  
veng - - ing hour That

P. flucht sei die - se Stunde! die Heuch - ler spot - ten mein, die Heuch - ler spot - ten  
curs - ed be this hour! These saints are mock - ing me, these saints are mock - ing

R. fürch - ter-li - che Stunde! o fürch - ter-li - che Stun - de! o  
aw - ful, aw - ful hour! O aw - ful, aw - ful hour! O

*cresc. poco a poco*



L.  sollst ge - ret - tet sein, ge - ret - - tet sein.  
lifts thy chains from thee, thy chains from thee!

F.  soll ge - ret - tet sein, ge - ret - - tet sein.  
lifts my chains from me, my chains from me!

P.  mein, ver - flucht, ver - flucht — sei die - se Stunde!  
me! Ac - curs'd, ac - curs - - ed be this hour!

R.  Gott! was war - tet mein? was war - tet mein?  
Lord! what's left for me? what's left for me?



L.  Die Lie - be wird im Bun - de mit Mu - the dich be -  
For courage, and the pow - er Of love, shall set thee

F.  Die Lie - be wird im Bun - de mit Mu - the mich be -  
For courage, and the pow - er Of love, shall set me

P.  Ver - zweif - - lung wird — im Bun - de mit mei - ner Ra - che  
De - spair — will o - - ver - pow - er The vengeance that should

R.  Ich will nicht mehr im Bun - de mit die - sem Wüth' - rich  
No long - er in the pow - er Of this vile wretch I'll



L. *frei'n, die Lie-be wird im Bun-de mit Mu-the dich be-*  
*free, for cour-age, and the pow-er of love, shall set thee*

F. *frei'n, die Lie-be wird im Bun-de mit Mu-the mich be-*  
*free, for cour-age, and the pow-er of love, shall set me*

R. *sein, Ver-zweif-lung wird im Bun-de mit mei-ner Ra-che*  
*be, de-spair will o-ver-pow-er The ven-geance that should*

R. *sein, ich will nicht mehr im Bun-de mit die-sem Wüth'-rich*  
*be, no long-er in the pow-er of this vile wretch I'll*

L. *frei'n, ja, wird dich be-frei'n, die Lie-be wird im*  
*free, yes, shall set thee free, for cour-age, and the*

F. *frei'n, ja, wird mich be-frei'n, die Lie-be wird im Bun-de*  
*free, yes, shall set me free, for cour-age, and the pow-er,*

R. *sein, mit mei-ner Ra-che sein, Ver-zweif-lung,*  
*be, the ven-geance that should be, my ven-geance,*

R. *sein, mit die-sem Wüth'-rich sein, ich will nicht mehr im*  
*be, of this vile wretch I'll be, no long-er in the*

L. Bun-de mit Mu-the dich be-frei'n, die Lie-be wird im  
pow-er of love, shall set thee free, for courage, and the

F. mit Mu-the, mit Mu-the mich be-frei'n, die Lie-be wird im Bun-de  
the pow-er of love, shall set me free, for courage, and the pow-er,

P. Verzweif-lung wird im Bun-de mit mei-ner Ra-che sein, Ver-  
my vengeance! o-ver-pow-er the vengeance that should be, my

R. Bun-de mit die-sem Wüth'-rich sein, ich will nicht mehr im  
pow-er of this vile wretch I'll be, no long-er in the

*sfp*

L. Bun-de mit Mu-the dich be-frei'n,  
pow-er of love, shall set thee free,

F. mit Mu-the, mit Mu-the mich be-frei'n,  
the pow-er of love, shall set me free,

P. zweif-lung wird im Bun-de mit mei-ner Ra-  
ven-geance! o-ver-pow-er the ven-geance that

R. Bun-de mit die-sem, die-sem Wüth'-  
pow-er of this, of this vile wretch

*sfp* *cresc.* *ff* Tutti

Trombones



L.    
 — wird dich be - fre'n, mit Mu - the, ja, wird   
 — shall set thee free, for cour - age, love shall

F.    
 — wird mich be - fre'n, — wird   
 — shall set me free, — shall

P.    
 — che sein, mit mei - ner, mei - ner Ra - — che sein, mit   
 — should be, the vengeance, vengeance that — should be, the

R.    
 — rich sein, mit die - sem, die - sem Wüth' - — rich sein, mit   
 — I'll be, of this, of this vile wretch — I'll be, of

   
*p* Viol. *ff* Tromb. *p* Viol.

L.    
 dich be - fre'n, — wird   
 set thee free, — shall

F.    
 mich be - fre'n. Es schlägt der   
 set me free! Now strikes th'a -

P.    
 mei - ner Ra - che sein. Ver - flucht, — verflucht sei die - se Stun - de!   
 ven - geance that should be! Ac - curs'd, — ac - curs - ed be this hour!

R.    
 die - sem Wüth' - rich sein. O fürch - ter -   
 this vile wretch I'll be! O aw - ful,

   
*Viol.* *W.W. Horns.* *Strings*

L. dich be - fre'n, wird  
set thee free, shall

R. Ra - che Stun - de, ich soll ge -  
veng - ing hour, That lifts my

P. die Heuch - ler, die Heuchler spot - ten mein,  
These saints — here, these saints are - mocking me!

R. li - che Stun - de! O Gott! o  
aw - ful hour! O Lord, O

*p* *f* Wind Viol. *f*

Str. -


L. dich be - fre'n, die Lie - be wird im Bun - de mit  
set thee free, for cour - age, with the pow - er of

R. ret - tet sein, die Lie - be wird im Bun - de mit  
chains from me, For cour - age, with the pow - er of

P. Ver - zweif - lung wird im Bun - de mit  
De - spair will o - ver - pow - er The

R. Gott! was war - tet mein? Ich will nicht mehr in Bun - de mit  
Lord! what's left for me? No long - er in the pow - er Of

*p* *Tutti* *sf* *cresc.* *f* *sempre cresc.*

\*) In other editions:   
Bunde

## Presto.

L. Mu - the dich be - - freih. -  
love, shall set thee free! -

F. Mu - the mich be - - - freih.  
love, shall set me free!

P. mei - ner Ra - che sein.  
ven - geance that should be!

R. die - ßem Wüth'-rich sein.  
this vile wretch I'll be!

(Pizarro rushes off, making Rocco a sign to follow him. The latter seizes the hands of both spouses, presses them to his breast, points up to heaven, and hastens after. The soldiers precede him.)

## Presto.

*Tutti (without Tromb.)*

Florestan. O meine Leonore!

Leonore. Florestan!

Florestan. Was hast du für mich gethan?

Leonore. Nichts, mein Florestan!

Florestan. O my Leonora!

Leonora. Florestan!

Florestan. What have you done for me?

Leonora. Nothing, my Florestan!



## No 15. Duet.- „O namenlose Freude!“

Allegro vivace.

Leonora.

L.  *Str., W. Wind & Horns*  
*Viol.* *pp* *cresc.* *f*

O na-men-,  
O joy-ful,

L. na-men-lo - - se Freu-de! O na-men-,  
 joy-ful day, be wel-come! O joy-ful,

F. *Florestan.*  
 O na-men-, na-men-lo - - se Freu-de!  
 O joy-ful, joy-ful day, be wel-come!

*p*

L. na-men-lo - - se Freu-de! mein —  
 joy-ful day, be wel-come! My —

F. O na-men-, na-men-lo - - se Freu-de!  
 O joy-ful, joy-ful day, be wel-come!

*p* *Str.*

L. Mann an mei-ner Brust! nach  
 hus-band on my breast! Our

F. an — Le - o - no - rens Brust! nach  
 On — Le - o - no - ra's breast! Our

## Adagio.

L. un - nenn - ba - ren Lei - den so ü - ber - gro - sse Lust! nach un - nenn - ba - ren  
name - less woes are o - ver, Our hearts are whol - ly blest! Our name - less woes are

R. un - nenn - ba - ren Lei - den so ü - ber - gro - sse Lust! nach un - nenn - ba - ren  
name - less woes are o - ver, Our hearts are whol - ly blest! Our name - less woes are

Adagio.

*cresc.* *f* *p str.*

Wind

## Tempo I.

L. Lei - den so ü - - - ber - gro - - sse Lust, — so ü - ber - gro - sse  
o - ver, Our hearts are whol - - ly blest, — our hearts are whol - ly

R. Lei - den so ü - - - ber - gro - - sse Lust, — so ü - ber - gro - sse  
o - ver, Our hearts are whol - - ly blest, — our hearts are whol - ly

Tempo I.

*pp* *sf* *f* *p*

Horns

L. Lust, so ü - ber - gro - sse — Lust! Du  
blest, our hearts are whol - ly — blest! Thou

R. Lust, so ü - ber - gro - sse — Lust!  
blest, our hearts are whol - ly — blest!

Tutti

Viol.

*pp*

Viola & Viollo

L. wie - - - der nun in mei - nen Ar - - - men!  
art once more in my em - brac - - es!

R. — — — — —

*f* *pp* *f* *pp* *f*



L.  Du wie - - der  
Thou art - - - once

P.  Gott! wie gross ist dein Er - bar - men!  
Lord! how mar - vel - ous Thy grace — is! O O

 *cresc.*

L.  nun in mei - - nen Ar - men, in mei - nen Ar - - -  
more in my em - brac - es, in my em - brac - - -

P.  Gott! wie gross, wie gross ist dein Er - bar - - -  
Lord! O Lord! how mar - - vel - ous Thy grace —



L.  men!  
es!

P.  men! O Dank dir, Gott, für die - se Lust!  
is! Praise — God, we're saved from all a - larms!

 *Viola. Bass. Ob.*

L.  O Dank dir, Gott, für die - se Lust! mein Mann, mein  
Praise God, we're saved from all a - larms! My hus - band

P.  O Dank dir, Gott, für die - se Lust!  
Praise God, we're saved from all a - larms!

 *Viol.*



L. Mann an mei-ner Brust! an mei-ner  
here with - in my arms! with - in my

R. mein Weib, mein Weib an mei-ner Brust! an mei-ner  
My wife, my wife with - in my arms! with - in my

*cresc.*

L. Brust, an mei-ner Brust! Ich  
arms, with - in my arms! 'Tis

R. Brust, an mei-ner Brust! Du bist's!  
arms, with - in my arms! 'Tis thou!

*Tutti* *Str.* *p*

L. bin's! Du bist's! O  
I! 'Tis thou! O

R. O himm-li-sches Ent-zü-cken! Ich bin's! \_  
O heav'n-ly day of rap-ture! 'Tis I! \_

L. himm-li-sches Ent-zü-cken! Flo-re-stan! Flo-  
heav'n-ly day of rap-ture! Flo-re-stan! Flo-

R. Le-o-no-re! O Le-o-no-re!  
Le-o-no-ra! O Le-o-no-ra!

\* In other Editions: *g*.

L. *re - stan, Flo - re - stan!*  
*re - stan, Flo - re - stan!*

*Tutti* *Str.* *p* *dim.*

L. *O na - men - na - men - lo - se Freu - de, nach un - nenn - ba - ren*  
*O joy - ful, joy - ful day, be wel - come! Our name - less woes are*

*pp* *sempre pp*

W.W.

L. *Lei - den so ü - - ber - - gro - - sse*  
*o - ver, Our hearts are whol - - by*

*Viol. I.* *cresc.*

*Viol. II.*

L. *Lust, blest! o na - men - na - men - lo - - se*  
*Lust, blest! O joy - ful, joy - ful day, be*

*Tutti*

L. Freu-de, wel-come! o na-men-, na-men-lo - - se  
O joy-ful, joy-ful day, be

P. o na-men-, na-men-lo - - se Freu-de,  
O joy-ful, joy-ful day, be wel-come!

Wind Viol.

*p* *f*

L. Freu-de, wel-come!

P. o na-men-, na-men-lo - - se Freu-de, mein Weib, mein Weib an mei-ner  
O joy-ful, joy-ful day, be wel-come! My wife, my wife with-in my

(with Ob. & Bass.)

Wind

*p* Str. cresc.

L. du wie-der mein, an mei-ner Brust,  
Thou mine a - gain with - in my arms!

P. Brust, arms, du wie-der mein, an mei-ner  
Thou mine a - gain with - in my

Tutti



S.   
 o Praise Dank dir, Gott, für die - - se  
 Praise God, we're saved from all a - -

A.   
 Brust, o Praise Dank dir, Gott, für die - - se  
 arms! Praise God, we're saved from all a - -

T.   
 o Praise Dank dir, Gott, für die - - se  
 Praise God, we're saved from all a - -

B.   
 o Praise Dank dir, Gott, für die - - se  
 Praise God, we're saved from all a - -

P.   
*f* *più f*

L.  
 Lust, Lärm, für die - - - se - - - a - - -  
 P.  
 Lust, Lärm, für die - - - se, die - - - se - - - a - - -  
 ff

The musical score for "Lust! Larms!" is presented in a three-system format. The top system contains two vocal staves, labeled "L." and "F.", both in treble clef with a key signature of one sharp (F#). The lyrics "Lust! larms!" are written below each vocal staff. The bottom system contains three instrumental staves. The leftmost staff is for the strings, labeled "Str.", and is in bass clef. The middle staff is for the horns and flutes, labeled "Horns, Fl.", and is in treble clef. The rightmost staff is for the violins, labeled "Viol.", and is in treble clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The overall style is characteristic of late 19th-century musical notation.

The first system of the musical score for "The Rose Tree" features a piano introduction. The piano part is written in treble and bass staves with a key signature of one sharp (F#). The tempo is marked "Tutti". The piano part begins with a series of eighth notes in the right hand and a single eighth note in the left hand, followed by a series of eighth notes in the left hand. The piano part is marked with a piano (p) dynamic. The violin part is written in a single staff with a key signature of one sharp (F#). It begins with a series of eighth notes, followed by a series of eighth notes, and then a series of eighth notes. The violin part is marked with a piano (p) dynamic. The system concludes with a "Change of scene." instruction.

★ In other Editions: *c* instead of *b*.

## Nº 16. Finale.- Chorus „Heil sei dem Tag.“

Bastion before the castle.

Allegro vivace.

The musical score is written for piano and includes parts for various instruments. It consists of six systems of music.

- System 1:** Features a piano accompaniment with the instruction "Tutti (without Tromb.)". The violin part is marked "Viol." and "pp staccato". The viola and cello parts are marked "Viola & Cello.".
- System 2:** The violin, oboe, and horn parts are marked "Viol., Ob. & Horns". The piano part has a "cresc. poco a poco" instruction. The kdr. (kornet) part is also indicated.
- System 3:** The piano part continues with a "Tutti" instruction.
- System 4:** The piano part features a "più f" (piano fortissimo) instruction.
- System 5:** The piano part continues with a "Tutti" instruction.
- System 6:** The piano part continues with a "Tutti" instruction.

The score is written in 2/4 time and includes various musical notations such as staccato, crescendo, and fortissimo.

*p* *cresc.* *poco* *a poco*

*And.* \*

(The Guards of the castle form a hollow square, surrounding the prisoners. Jaquino, Marcelline. Outside, populace assembled in haste. Enter through the castle gate the Minister Don Fernando, Pizarro, Officers. As the Minister appears, the prisoners fall on their knees.)

Soprano.

Alto.

Chorus of People.

Tenor.

Bass.

Tenor.

Chorus of Prisoners.

Bass.

*p* Str. *f* Tutti

Kdr.

Heil! Heil! Heil sei dem Tag,  
Hail! Hail! Hail to the day,



Heil sei der Stun-de, die lang' er - sehnt, doch un - ver-meint, Ge - rech - tig-keit mit  
 hail to the hour So long de - sired thro' hope-less years! The sun of grace and

Heil sei der Stun-de, die lang' er - sehnt, doch un - ver-meint, Ge - rech - tig-keit mit  
 hail to the hour So long de - sired thro' hope-less years! The sun of grace and

Heil sei der Stun-de, die lang' er - sehnt, doch un - ver-meint, Ge - rech - tig-keit mit  
 hail to the hour So long de - sired thro' hope-less years! The sun of grace and

Heil sei der Stun-de, die lang' er - sehnt, doch un - ver-meint, Ge - rech - tig-keit mit  
 hail to the hour So long de - sired thro' hope-less years! The sun of grace and

Heil sei der Stun-de, die lang' er - sehnt, doch un - ver-meint, Ge -  
 hail to the hour So long de - sired thro' hope-less years! The

Heil sei der Stun-de, die lang' er - sehnt, doch un - ver-meint, Ge -  
 hail to the hour So long de - sired thro' hope-less years! The

Huld im Bun - de, mit Huld im Bun - de vor uns-res Gra-bes Thor er - scheint, vor  
 ret - ri - bu - tion, of ret - ri - bu - tion Be-fore our liv - ing tomb ap - pears, be -

Huld im Bun - de, mit Huld im Bun - de vor uns-res Gra-bes Thor er - scheint, vor  
 ret - ri - bu - tion, of ret - ri - bu - tion Be-fore our liv - ing tomb ap - pears, be -

Huld im Bun - de, mit Huld im Bun - de vor uns-res Gra-bes Thor er - scheint, vor  
 ret - ri - bu - tion, of ret - ri - bu - tion Be-fore our liv - ing tomb ap - pears, be -

Huld im Bun - de, mit Huld im Bun - de vor uns-res Gra-bes Thor er - scheint, vor  
 ret - ri - bu - tion, of ret - ri - bu - tion Be-fore our liv - ing tomb ap - pears, be -

rech - tig-keit mit Huld im Bun - de vor uns-res Gra-bes Thor er - scheint, vor  
 sun of grace and ret - ri - bu - tion Be-fore our liv - ing tomb ap - pears, be -

rech - tig-keit mit Huld im Bun - de vor uns-res Gra-bes Thor er - scheint, vor  
 sun of grace and ret - ri - bu - tion Be-fore our liv - ing tomb ap - pears, be -

Clar. Ob. Clar.  
 Bass. Bass.  
 Tutti

uns-res Gra - - bes Thor er-scheint! Heil! Heil sei dem Tag!  
 fore our liv - - ing tomb ap-pears! Hail! Hail to the day!

uns-res Gra - - bes Thor er-scheint! Heil! Heil sei dem  
 fore our liv - - ing tomb ap-pears! Hail! Hail to the

uns-res Gra - - bes Thor er-scheint!  
 fore our liv - - ing tomb ap-pears!

uns-res Gra - - bes Thor er-scheint!  
 fore our liv - - ing tomb ap-pears!

uns-res Gra - - bes Thor er-scheint!  
 fore our liv - - ing tomb ap-pears!

uns-res Gra - - bes Thor er-scheint!  
 fore our liv - - ing tomb ap-pears!

*Viol. Tutti Ob.*  
*p dolce*  
*Viol. & Violas*

...die lang' er-sehnt, die  
 So long de-sired, so

Tag!  
 day!

...die lang' er-sehnt,  
 So long de-sired,

Heil! Heil sei der Stun-de! ...doch un-ver-meint,  
 Hail! Hail to the hour! thro' hope-less years!

Heil! Heil sei der Stun-de! ...doch un-ver-  
 Hail! Hail to the hour! thro' hope-less

Heil! Heil sei der Stun-de! ...doch un-ver-meint,  
 Hail! Hail to the hour! thro' hope-less years!

Heil! Heil sei der Stun-de! ...doch un-ver-  
 Hail! Hail to the hour! thro' hope-less

*Fl. Picc.*  
*Tutti cresc.*



lang' er - sehnt,  
 long de - sired  
 doch un - ver - meint,  
 thro' hopeless years!  
 die lang' er - sehnt,  
 so long de - sired!  
 Ge - rech - tig - keit mit  
 The sun of grace and  
 doch un - ver - meint,  
 thro' hope - less years!  
 Ge - rech - tig - keit mit  
 The sun of grace and  
 Huld im Bun - de, mit  
 ret - ri - bu - tion, and  
 meint,  
 years,  
 doch un - - ver - meint,  
 thro' hope - - less years!  
 Ge - -  
 The  
 doch un - ver - meint,  
 thro' hope - less years!  
 Ge - rech - tig - keit mit  
 The sun of grace and  
 Huld im Bun - de, mit  
 ret - ri - bu - tion, and  
 meint,  
 years,  
 doch un - - ver - meint,  
 thro' hope - - less years!  
 Ge - -  
 The

Ge - - rech - - tig - keit mit and Huld im Bun - de, mit  
 The sun of grace and ret - ri - bu - tion, and

Huld im Bun - de, Ge - rech - - tig - keit mit and Huld im Bun - de, mit  
 ret - ri - bu - tion, the sun of grace and ret - ri - bu - tion, and

Huld im Bun - de, Ge - rech - - tig - keit mit and Huld im Bun - de, mit  
 ret - ri - bu - tion, the sun of grace and ret - ri - bu - tion, and

rech - - tig - keit mit and Huld im Bun - de, mit Huld im Bun - de, mit  
 sun of grace and ret - ri - bu - tion, and ret - ri - bu - tion, and

Huld im Bun - de, Ge - rech - - tig - keit mit and Huld im Bun - de, mit  
 ret - ri - bu - tion, the sun of grace and ret - ri - bu - tion, and

rech - - tig - keit mit and Huld im Bun - de, mit Huld im Bun - de, mit  
 sun of grace and ret - ri - bu - tion, and ret - ri - bu - tion, and



Huld im Bun - de vor uns-res Gra - bes Thor, vor uns-res Gra-bes Thor er -  
ret - ri - bu - tion Be - fore our liv - ing tomb, be-fore our liv-ing tomb ap -

Huld im Bun - de vor uns-res Gra - bes Thor, vor uns-res Gra-bes Thor er -  
ret - ri - bu - tion O'er our liv - ing tomb, be-fore our liv-ing tomb ap -

Huld im Bun - de vor uns-res Gra - bes Thor, vor uns-res Gra-bes Thor er -  
ret - ri - bu - tion O'er our liv - ing tomb, be-fore our liv-ing tomb, ap -

Huld im Bun - de vor uns-res Gra - bes Thor, vor uns-res Gra-bes Thor er -  
ret - ri - bu - tion O'er our liv - ing tomb, be-fore our liv-ing tomb ap -

Str. & Bass.

*p*

*pp*

scheint! Heil! Heil! Heil! Heil! Heil sei dem Tag!  
pears! Hail! Hail! Hail! Hail! Hail to the day!

scheint! Heil! Heil! Heil! Heil! Heil sei dem Tag!  
pears! Hail! Hail! Hail! Hail! Hail to the day!

scheint! Heil! Heil! Heil! Heil! Heil sei dem Tag!  
pears! Hail! Hail! Hail! Hail! Hail to the day!

scheint! Heil! Heil! Heil! Heil! Heil sei dem Tag!  
pears! Hail! Hail! Hail! Hail! Hail to the day!

scheint! Heil! Heil! Heil! Heil! Heil sei dem Tag!  
pears! Hail! Hail! Hail! Hail! Hail to the day!

W. Wind

*cresc.*

*ff tutti*

Heil sei der Stun - de! Heil! Heil!  
Hail to the hour! Hail! Hail!

Heil sei der Stun - de! Heil! Heil!  
Hail to the hour! Hail! Hail!

Heil sei der Stun - de! Heil! Heil!  
Hail to the hour! Hail! Hail!

Heil sei der Stun - de! Heil! Heil!  
Hail to the hour! Hail! Hail!

Heil sei der Stun - de! Heil sei der Stun - de! Heil sei dem Tag! Heil! Heil!  
Hail to the hour! Hail to the hour! Hail to the day! Hail! Hail!

Heil sei der Stun - de! Heil sei der Stun - de! Heil sei dem Tag! Heil! Heil!  
Hail to the hour! Hail to the hour! Hail to the day! Hail! Hail!

Ob., Cl. Tutti Ob., Cl. Tutti  
Horns

Un poco maestoso.

Fernando.

Des be - sten Kö - - nigs Wink und Wil - - le führt mich zu euch, ihr  
Our gracious mon - arch's will and plea - sure Sends me to learn your

Wind alone W.W. & Kdr.  
Kdr.

Ar - - men, her, pains and needs; dass ich der Fre - vel Nacht ent - hül - - le,  
I will bring light in - to your dark - ness,

cresc. f p cresc.  
Horns



Frn. die All' um-fan-gen schwarz und schwer. Nicht, nicht län-ger knie-et skla-visch  
Lift-ing the veil of foul mis-deeds. No! No long-er kneel likeslaves be-

Ob. *p* *cresc.* *p* *cresc.* *p*  
Cl., Bn. *b* *b* *b* *b* *b*  
Kdr. *b* *b* *b* *b* *b*

Frn. nie - der, Ty-ran - - nen - stren - - - ge sei mir fern! Es  
fore me, No ty - - rant's man - - - date I ful - fil! A

*cresc.* *p dolce*  
Viol. *b* *b* *b* *b* *b*  
Fl. Cl. & Bsn. *b* *b* *b* *b* *b*  
Str. *b* *b* *b* *b* *b*

Frn. sucht der Bru-der sei-ne Brü - der, und kann er hel-fen, hilft er  
broth - er comes to seek his breth-ren, Wher - ev - - er he can help, he

*cresc.*  
Viol. *b* *b* *b* *b* *b*  
W. Wind *b* *b* *b* *b* *b*

Tempo I.

Poco maestoso.

Frn. gern, will! es  
Soprano. A

Chorus. Heil sei dem Tag! Heil sei der Stun-de! Heil! Heil!  
Alto. Hail to the day! Hail to the hour! Hail! Hail!

Tenor. Heil sei dem Tag! Heil sei der Stun-de! Heil! Heil!  
Bass. Hail to the day! Hail to the hour! Hail! Hail!

Heil sei dem Tag! Heil sei der Stun-de! Heil! Heil!  
Hail to the day! Hail to the hour! Hail! Hail!

Tempo I.

Poco maestoso.

*p* *Tutti* *f* *f* *p*  
Viol. *b* *b* *b* *b* *b*



**Poco vivace agitato.**

**Frn.** sucht der Bru-der sei-ne Brü-der, und kann er hel-fen, hilft er gern.  
broth - er comes to seek his brethren, Wher - ev - er he can help, he will!

**R.** **Rocco** (pushing through the guards; with him Leonora and Florestan).

**W.W.** Wohl-an! so  
Then hear! and

**Poco vivace agitato.**

**Str.** *dolce* *cresc.* *p cresc.* *Str.*

**P.** **Pizarro.** (to Rocco)  
Was seh' ich? ha!  
And they, too! ha!

**Frn.** Fort, fort!  
Be off!

**R.** **Fernando.**  
Nun re - de!  
Now tell me -

hel - fet, helft den Ar - men!  
help op - pres - sion's vic - tims!

Be - wegt es dich?  
And so you care?

**Rocco.** (leads)  
All - - er - bar - men,  
All com - pas - sion,  
All - er - bar - - - - men ver - ei - ne die - sem  
all com - pas - - - - sion Be - stow up - on this

**Fernando** (astounded).

**Florestan forward)** Der Todt - ge - glaub - te, der Ed - le, der für  
Is he a - live then, Who nobly fought for

**Paa - re sich.** Don Flo - re - stan...  
hap - less pair! Don Flo - re - stan!

**W.W.** *p cresc.*

Wahr - heit stritt?  
truth and right?

Mein Freund, mein  
My friend, my

Und Qua-len oh - ne Zahl er - litt!  
And suf-fer'd here in name - less plight!

Meno allegro.

Freund, der Todt-ge-glaub-te?  
friend, are you a - live, then?

Ge-fesselt,  
In fet-ters,

*p* *cresc.* *f* *str.*

Leonora.

Ja,  
Yes,

ge-fes-selt, bleich steht er vor mir.  
in fet-ters, pale, I meet you here?

Rocco.

Ja,  
Yes,

Più allegro.

Flo-re-stan, Flo-re-stan, Ihr seht ihn hier.  
Flo-re-stan, Flo-re-stan, you meet him here! (presenting her)

Flo-re-stan, Flo-re-stan, Ihr seht ihn hier. Und Le - - o -  
Flo-re-stan, Flo-re-stan, you meet him here! And Le - - o -

Più allegro.

*ob.* *n.* *Viol.*



Frn. *Le-o - no - re?*  
*Le-o - no - ra?*

R. *no - re...*  
*no - ra -*

Der Frauen Zier - - de führ' ich  
 Of no-ble wives the no - - blest,

Pizarro.  
 Zwei Wor - - te sa-gen...  
 Two words - al - low me -

Frn. *Kein Wort! sie*  
*Not one! She*

R. *vor; she!* *sie kam hie - her...*  
*She came to me -*

Frn. *kam?*  
*came?*

R. *dort an mein Thor, und trat als Knecht in mei - - ne*  
*Here, to my gate, And as my serv - ing-man did*

R. *Dien - ste, und that so bra - - ve, treu - - e Dien - ste, dass ich - zum*  
*ser - vice, And did such care - - ful, loy - - al ser - vice, That I - pledg'd*

*Fl., Ob.*  
*Bass.*  
*Ob.*  
*Fl.*  
*Bass.*  
*Viol.*  
*cresc.*  
*f*  
*p*  
*Basses*

\* Other Editions: *g* instead of *f*.



## Marcelline.

(Jaquino makes

M. *O weh' mir! weh' mir! was ver-nimmt mein*  
*O dear me! dear me! what is this I*

R. *Ei - dam sie er - - kor.*  
*her my daugh-ter's hand.*

Ob. Fl. Viol.

a gesture of delight)

M. *Ohr!*  
*hear!*

R. *Der Un - - mensch wollt' in die - ser Stun - - de voll -*  
*This mon - - ster, in this ver - y hour, — To*

*sf*

## Pizarro (furiously).

P. *Voll - zieh'n -*  
*Had plann'd -*

R. *zieh'n an Flo - re - stan den Mord...*  
*mur - - der Flo - re - stan had plann'd*

*sf cresc. sf sf sf*

Pl. Ob. & Sn.

P. *mit ihm!*  
*with him!*

R. *mit uns im Bun - de; (indicating himself and Leonora)*  
*With us to - geth - er:*

*(to Fernando)*  
*nur Eu - er Kom - men,*  
*Your time - ly com - ing,*

*sf sf cresc.*

R. Eu - - er Kom-men rief ihn fort, nur Eu - - er Kom-men,  
time - - ly com-ing stay'd his hand, your time - - ly com-ing,

Viol.

*p*

R. nur your Eu - er Kom-men, nur  
your time-ly com-ing, your

W. Wind

Viol.

*p*

Molto vivace.

R. Eu - - er Kom - - men rief ihn fort.  
time - - ly com - - ing stay'd his hand.

Sopr. Alto.

Chorus.  
Tenor.

Bass.

Be - stra - fet sel der  
A - way with him to

Be - stra - fet sel der  
A - way with him to

Be - stra - fet sel der  
A - way with him to

Molto vivace.

Tutti cresc.

Str.

Bö - se-wicht, der Un - schuld un - ter - - drückt, Ge-rech-tig-  
pun-ish-ment, Who such foul deeds has done! Let jus-tice

Bö - se-wicht, der Un - schuld un - ter - - drückt, Ge-rech-tig-  
pun-ish-ment, Who such foul deeds has done! Let jus-tice

Bö - se-wicht, der Un - schuld un - ter - - drückt, Ge-rech-tig-  
pun-ish-ment, Who such foul deeds has done! Let jus-tice

keit hält zum Ge - richt der Ra-che Schwert ge - zückt! Be - stra - fet sei der  
nev - - er - more re - lent Un - til re - venge be won! A - way with him to

keit hält zum Ge - richt der Ra-che Schwert ge - zückt! Be - stra - fet sei der  
nev - - er - more re - lent Un - til re - venge be won! A - way with him to

keit hält zum Ge - richt der Ra-che Schwert ge - zückt! Be - stra - fet sei der  
nev - - er - more re - lent Un - til re - venge be won! A - way with him to

*Tutti*  
*ff*

Tempo I.

Fernando (to Rocco).

*Pro.*

Du  
You

(Pizarro, on a sign from Fernando, is led away.)

Bö - se-wicht!  
pun - ish-ment!Bö - se-wicht!  
pun - ish-ment!Bö - se-wicht!  
pun - ish-ment!

Tempo I.

*p str.*

*Pro.*

schlos - sest auf des Ed - len Grab,  
oped his tomb to light of day,jetzt,  
Now,*Bass.*



Fra. *jetzt* *now* *nimm* *you* *ihm* *shall* *sei* *ne* *take* *his* *Ket* *-* *ten* *ab*; *doch* *halt!* *hold!*

Ob. Fl. Viol.

(to Leonora)

Fra. *Euch* *ed-le* *Frau*, *al-lein*, *Euch* *ziemtes*, *ganz* *ihn* *zu* *be-*  
*Yours*, *no-ble* *wife*, *a-lone*, *Yours* *is* *the* *right* *to* *free* *your*

Str. *p dolce* *cresc.*

Sostenuto assai.

Leonora (takes the key and unlocks Florestan's fetters; he sinks in her arms).

L. *O* *Gott!* *O* *Gott!* *welch' ein*  
*O* *God!* *O* *God!* *Now all is*

Fra. *frei'n.* *own.*

Sostenuto assai.

Fl. & Ob.

Horns (with Str. pizz.)

L. *Augen-blick!* *real-ly* *well!*

Florestan.

F. *O* *un-* *aus-sprech-* *lich* *sü-ses* *Glück!*  
*No* *tongue* *my* *joy* *can* *ev-er* *tell!*


Ob. Fl. & Ob. Bass.


M. **Fernando.** Du prü - fest, Thou tri - est, Ge - recht, o Gott! ge - recht ist dein Ge - richt. Thy will, O Lord! Thy will is just-ly wrought. Fl. & Ob. Clar.


M. du ver - lässt uns nicht, du prü - fest, du ver - lässt Thou for - sak'st us not, Thou tri - est, Thou for - sak'st Rocco. Du prü - fest, du ver - lässt uns nicht, du ver - lässt Thou tri - est, Thou for - sak'st us not, Thou for - sak'st


L. **Leonora.** O Gott! o welch' ein Augen-blick! o No O God! Now all is real-ly well! No M. uns nicht. O Gott! o welch' ein Augen-blick! o No us not. Florestan. O God! Now all is real-ly well! No P. O Gott! o welch' ein Augen-blick! o No Fernando. O God! Now all is real-ly well! No Fra. O Gott! o welch' ein Augen-blick! o No O God! Now all is real-ly well! No R. uns nicht. O Gott! o welch' ein Augen-blick! o No us not. O God! Now all is real-ly well! No Sopr. Alto. O Gott! o welch' ein Augen-blick! o un - aus-sprech-lich Tenor. O God! Now all is real-ly well! No tongue our joy can Bass. O Gott! o welch' ein Augen-blick! o un - aus-sprech-lich


Clar.

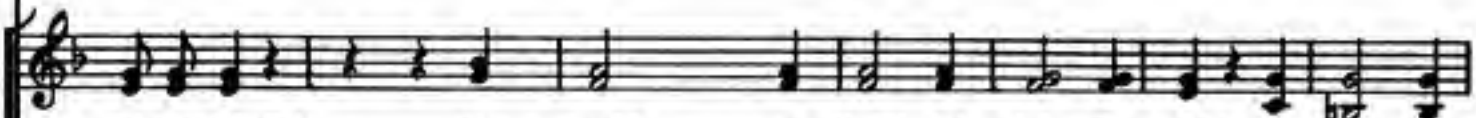
L.  un - - aus-sprechlich süßes Glück! Ge-recht, o Gott! ist dein Ge-richt,  
tongue our joy can ev-er tell! Thy will, O Lord, is just - ly wrought,

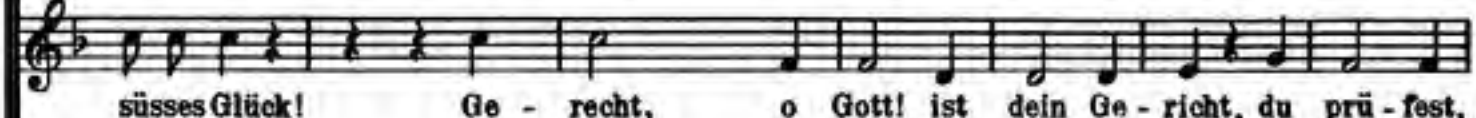
M.  un - - aus-sprech - lich süßes Glück! Ge-recht, o Gott! ist dein Ge-richt,  
tongue our joy can ev-er tell! Thy will, O Lord, is just - ly wrought,

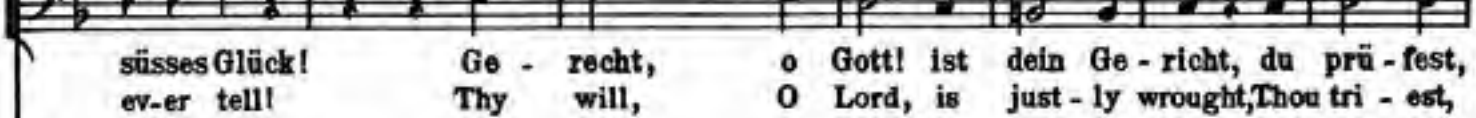
F.  un - - aus-sprechlich süßes Glück! Ge-recht, o Gott! ist dein Ge-richt, ist  
tongue our joy can ev-er tell! Thy will, O Lord, is just - ly wrought, is


Tr.  un - - aus-sprech - lich süßes Glück! Ge-recht, o Gott! ist dein Ge-richt,  
tongue our joy can ev-er tell! Thy will, O Lord, is just - ly wrought,

B.  un - - aus-sprech - lich süßes Glück! Ge-recht, o Gott! ist dein Ge-richt,  
tongue our joy can ev-er tell! Thy will, O Lord, is just - ly wrought,

 süßes Glück! Ge - recht, o Gott! ist dein Ge - richt, du prü - fest,  
ev-er tell! Thy will, O Lord, is just - ly wrought, Thou tri - est,

 süßes Glück! Ge - recht, o Gott! ist dein Ge - richt, du prü - fest,  
ev-er tell! Thy will, O Lord, is just - ly wrought, Thou tri - est,

 süßes Glück! Ge - recht, o Gott! ist dein Ge - richt, du prü - fest,  
ev-er tell! Thy will, O Lord, is just - ly wrought, Thou tri - est,





L. du prü - - fest, du ver-lässt uns nicht, du prü - fest, du — ver-  
Thou tri - - est, Thou for-sak'st us not, Thou tri - est, Thou — for -

M. du prü - - fest, du ver-lässt uns nicht, du prü - fest, du — ver-  
Thou tri - - est, Thou for-sak'st us not, Thou tri - est, Thou — for -

F. dein Ge - richt, du prü-fest, du ver-lässt uns nicht, du prü - fest, du ver-  
just - ly wrought, Thou tri - est, Thou for-sak'st us not, Thou tri - est, Thou for -

Pr. du prü - fest, du — ver - lässt uns nicht, ver-  
Thou tri - est, Thou for - sak'st us not, for -

R. du prü - - fest, du — ver - lässt uns nicht, du prü - fest, du — ver-  
Thou tri - - est, Thou for - sak'st us not, Thou tri - est, Thou — for -

du ver-lässt uns nicht, du prü - fest, du ver-lässt uns nicht, du ver-  
Thou for-sak'st us not, Thou tri - est, Thou for-sak'st us not, Thou for -

du ver-lässt uns nicht, du prü - fest, du ver-lässt uns nicht, du ver-  
Thou for-sak'st us not, Thou tri - est, Thou for-sak'st us not, Thou for -

du ver-lässt uns nicht, du prü - fest, du ver-lässt uns nicht, du ver-  
Thou for-sak'st us not, Thou tri - est, Thou for-sak'st us not, Thou for -

Ob.

Bass.

cresc.

\* Other editions: *a* instead of *f*

S.  
 lässt uns nicht.  
 sak'st us not.

A.  
 lässt uns nicht.  
 sak'st us not.

T.  
 lässt uns nicht.  
 sak'st us not.

B.  
 lässt uns nicht.  
 sak'st us not.

B.  
 lässt uns nicht.  
 sak'st us not.

lässt uns nicht.  
 sak'st us not.

lässt uns nicht.  
 sak'st us not.

lässt uns nicht.  
 sak'st us not.

p W. Wind pp

Sopr.  
Wer ein hol - des Weib er -  
Ev - 'ry man will join us

Alto.  
Wer ein hol - des Weib er -  
Ev - 'ry man will join us

Chorus.  
Tenor.  
Wer ein hol - des Weib er -  
Ev - 'ry man will join us

Bass.  
Wer ein hol - des Weib er -  
Ev - 'ry man will join us

Allegro ma non troppo. Tutti (without Trombones).

run-gen, stimm' in un - sern Ju - bel ein, stimm' in un - sern Ju - bel ein, nie,  
proud-ly, Who has won a no - ble wife, who has won a no - ble wife; Ne'er,

run-gen, stimm' in un - sern Ju - bel ein, stimm' in un - sern Ju - bel ein, nie,  
proud-ly, Who has won a no - ble wife, who has won a no - ble wife; Ne'er,

run-gen, stimm' in un - sern Ju - bel ein, stimm' in un - sern Ju - bel ein, nie,  
proud-ly, Who has won a no - ble wife, who has won a no - ble wife; Ne'er,

run-gen, stimm' in un - sern Ju - bel ein, stimm' in un - sern Ju - bel ein, nie,  
proud-ly, Who has won a no - ble wife, who has won a no - ble wife; Ne'er,

nie, nie wird es zu hoch be - sun - gen, Ret - te - rin,  
ne'er, ne'er can prais-es ring too loud - ly: Hail to her,

nie, nie wird es zu hoch be - sun - gen, Ret - te - rin, Ret -  
ne'er, ne'er can prais-es ring too loud - ly: Hail to her, hail

nie, nie wird es zu hoch be - sun - gen, Ret - te - rin, Ret -  
ne'er, ne'er can prais-es ring too loud - ly: Hail to her, hail

nie, nie wird es zu hoch be - sun - gen, Ret - te - rin, Ret -  
ne'er, ne'er can prais-es ring too loud - ly: Hail to her, hail



Ret - te - rin des Gat - - - ten sein, nie wird es zu hoch be -  
 hail to her who saved his life! Ne'er can praises ring too

- te - rin des Gat - - - ten sein, Ret - te - rin,  
 to her who saved his life! Hail to her,

- te - rin des Gat - - - ten sein, Ret - te - rin,  
 to her who saved his life! Hail to her,

- te - rin des Gat - - - ten sein, Ret - te - rin,  
 to her who saved his life! Hail to her,

*Viol. & Picc.*

*F.* **Florestan.**

Dei - ne Treu' er - hielt mein  
 Thy true heart for - sook me

sun - - gen, Ret - te - rin des Gat - - - ten sein.  
 loud - - ly: Hail to her who saved his life!

Ret - - te - rin des Gat - - - ten sein.  
 hail to her who saved his life!

Ret - - te - rin des Gat - - - ten sein.  
 hail to her who saved his life!

Ret - - te - rin des Gat - - - ten sein.  
 hail to her who saved his life!

*Ob.*

*fp Viol.*

*pp Horn*

**Leonora.**

Lie - be führ - te mein Be - stre - ben, wah - re Lie - be fürch - tet  
 Love to thee has led me ev - er, Loy - al love no fear can

Le - ben, dei - ne Treu' er - hielt mein Le - ben, Tu - gend  
 nev - er, thy true heart for - sook me nev - er, Ward - ed

*Fl. & Clar.*

*Horns* *Str.*

L. nicht, wah - re Lie - be fürch - tet nicht.  
 feel, loy - al love — no fear can feel.

R. schreckt' den Bö - se - wicht, den Bö - se - wicht.  
 off the ty - rant's steel, the ty - rant's steel.

Sopr. Alto.

Tenor.

Bass.

Chor. Preist, Praise,  
 Preist, Praise,  
 Preist, Praise,

Str.

preist mit ho - her Freu - de Gluth Le - o - no - rens ed - len  
 praise with joyful hearts a - flame Le - o - no - ra's no - ble

preist mit ho - her Freu - de Gluth Le - o - no - rens ed - len  
 praise with joyful hearts a - flame Le - o - no - ra's no - ble

preist mit ho - her Freu - de Gluth Le - o - no - rens ed - len  
 praise with joyful hearts a - flame Le - o - no - ra's no - ble

Muth.  
 name!

Muth.  
 name!

Muth.  
 name!

Viol.

Ob., Clar.

*p*

*sempre più p*

Florestan (advancing; and indicating Leonora).

F. *Wer ein sol-ches Weib er-run-gen, stimm' in*  
*Ev - 'ry man will join us proud-ly, Who has,*

Ten. *Wer ein sol-ches Weib er -*  
*Ev - 'ry man will join us*

Bass. *Wer ein sol-ches Weib er -*  
*Ev - 'ry man will join us*

*pp*

*Horns*

F. *un- sern Ju- bel ein, un- sern Ju- bel ein, nie,*  
*won him such a wife, won such a wife; Ne'er,*

*run-gen, stimm' in un- sern Ju- bel ein, nie,*  
*proudly, Who has won him such a wife; Ne'er*

*run-gen, stimm' in un- sern Ju- bel ein, nie,*  
*proudly, Who has won him such a wife; Ne'er*

*sempre pp*

F. *nie, nie wird es zu hoch be -*  
*ne'er, ne'er can prais - es ring too*

*nie, nie wird es zu hoch be -*  
*ne'er, ne'er can prais-es ring too*

*nie, nie wird es zu hoch be -*  
*ne'er, ne'er can prais-es ring too*



P. sun - - gen, Ret - te - rin, Ket - te - rin des -  
loud - - ly: Hail to her, hail to her who -

sun - gen, Ret - te - rin, Ret - te - rin  
loud - ly: Hail to her, hail to her

sun - gen, Ret - te - rin, Ret - te - rin  
loud - ly: Hail to her, hail to her

P. Gat - - - ten sein, nie wird es zu hoch be -  
saved my life! Ne'er can prais - es ring too

des Gat - - ten sein, Ret - te - rin,  
who saved his life! Hail to her,

des Gat - - ten sein, Ret - te - rin,  
who saved his life! Hail to her,

L. *Leonora (embracing Florestan).*  
Lie - - - bend,  
Lov - - - ing,

P. sun - - gen, Ret - te - rin des Gat - - - ten sein.  
loud - - ly: Hail to her who saved my life! **Rocco.**

R. Wer ein  
Ev - 'ry

Ret - te - rin des Gat - - ten sein.  
hail to her who saved his life!

Ret - te - rin des Gat - - ten sein.  
hail to her who saved his life!

Viol.

L. lie - - bend ist es mir ge - lun - gen, dich aus Ket - ten zu be -  
lov - - ing thee I came de - vout - ly To unloose thy wear - y

Marcellina.

M. Wer ein sol-ches Weib er-rungen,  
Jaquino. Ev - 'ry man will join us proudly,

J. Wer ein sol-ches Weib er-rungen,  
Fernando. Ev - 'ry man will join us proudly,

Frn. Wer ein sol-ches Weib er-rungen,  
Ev - 'ry man will join us proudly,

R. sol - - ches Weib er - run - gen, stimm' in un - sern Ju - bel  
man will join us proud - ly, Who has won him such a

Tutti.

L. frei'n, aus Ket - ten zu be - frei'n, lie - - bend, lie - - bend,  
chain, un - loose thy wear-y chain, Lov - - ing, lov - - ing,

M. stimm' in un-tern Ju-bel ein, nie, nie,  
Who has won him such a wife; Ne'er, ne'er,

J. stimm' in un-tern Ju-bel ein, nie, nie,  
Who has won him such a wife; Ne'er, ne'er,

Frn. stimm' in un-tern Ju-bel ein, nie, nie,  
Who has won him such a wife; Ne'er, ne'er,

R. ein, stimm' in un-tern Ju-bel ein, nie, nie,  
wife, who has won him such a wife; Ne'er, ne'er,

*cresc. poco a poco*

L. lie - bend sei es hoch — be - sun - - gen,  
lov - ing ring my song, — and loud - - ly:

M. — — — — — nie wird es zu hoch be-sungen,  
ne'er can praises ring too loud-ly:

J. — — — — — nie wird es zu hoch be-sungen,  
ne'er can praises ring too loud-ly:

Prn. — — — — — nie, nie wird es zu hoch be-sungen,  
ne'er, ne'er can prais - es ring too loud-ly:

R. nie wird es zu hoch be-sun - gen, nie zu hoch be - sungen, Ret -  
ne'er can praises ring too loud - ly, nev - er ring too loud-ly: Hail —

L. Flo - - re-stan, Flo - - re-stan ist — wie - - - - der  
Flo - - re-stan, Flo - - re-stan is — mine — — — — a -

M. Ret - te-rin, Ret - te-rin des Gat - ten  
Hail to her, hail to her who saved his

J. Ret - te-rin, Ret - te-rin des Gat - ten  
Hail to her, hail to her who saved his

Prn. Ret - te-rin, Ret - te-rin des Gat - ten  
Hail to her, hail to her who saved his

R. - - te - rin, Ret - - te - rin des Gat - - - - ten  
to her, hail — to her who saved — — — — his

\*) Other Editions: b instead of c.



L. mein, lie-bend sei es hoch be - sun - gen, Flo-re-stan ist  
gain! Lov-ing ring my song, and loud - ly: Flo-re-stan is

M. sein, Ret - - te-rin, Ret - - te-rin  
life, hail to her, hail to her

J. sein, Ret - - te-rin, Ret - - te-rin  
life, hail to her, hail to her

Frn. sein, Ret - - te-rin, Ret - - te-rin,  
life, hail to her, hail to her,

R. sein, nie wird es zu hoch be-sun-gen, Ret - terin, Ret - terin des  
life! Ne'er can praises ring too loud-ly: Hail to her, hail to her who

## Presto molto.

L. wie - - - der - mein.  
mine a - gain!

M. des Gat - - ten sein.  
who saved his life!

J. des Gat - - ten sein.  
who saved his life!

Frn. Ret - te-rin des Gat - ten sein.  
hail to her who saved his life!

R. Gat - ten, des Gat - ten sein.  
saved, who saved his life!

Chorus.  
Tenor. Wer ein hol-des Weib er-run-gen, wer ein  
Ev - 'ry man will join us proud-ly, ev - 'ry

Bass. Wer ein hol-des Weib er-run-gen, wer ein  
Ev - 'ry man will join us proud-ly, ev - 'ry

Wer ein hol-des Weib er-run-gen, wer ein  
Ev - 'ry man will join us proud-ly, ev - 'ry

Presto molto.

Tutti

hol-des Weib er-run-gen, stimm' in un-tern Ju-bel ein, — wer ein hol-des Weib er-  
 man will join us proudly, Who has won a no-ble wife; — Ev-'ry man will join us

hol-des Weib er-run-gen, stimm' in un-tern Ju-bel ein, — wer ein hol-des Weib er-  
 man will join us proudly, Who has won a no-ble wife; — Ev-'ry man will join us

hol-des Weib er-run-gen, stimm' in un-tern Ju-bel ein, — wer ein hol-des Weib er-  
 man will join us proudly, Who has won a no-ble wife; — Ev-'ry man will join us

run-gen, stimm' in un-tern Ju-bel ein, in un-tern Ju - - bel ein.  
 proud-ly, Who has won a no-ble wife, has won a no - - ble wife.

run-gen, stimm' in un-tern Ju-bel ein, in un-tern Ju - - bel ein.  
 proud-ly, Who has won a no-ble wife, has won a no - - ble wife.

run-gen, stimm' in un-tern Ju-bel ein, in un-tern Ju - - bel ein.  
 proud-ly, Who has won a no-ble wife, has won a no - - ble wife.

Basses & Bass.

Nie wird es zu  
 Ne'er can prais-es

Nie wird es zu hoch be-sun-gen, Ret-te-rin des Gat-ten sein, nie wird es zu  
 Ne'er can prais-es ring too loud-ly: Hail to her who saved his life! Ne'er can prais-es

Nie wird es zu  
 Ne'er can prais-es

Viol.



hoch be-sun-gen, Ret-te-rin des Gat-ten sein, Ret-te-rin des Gat-ten sein.  
ring too loud-ly: Hail to her who saved his life, hail to her who saved his life!

hoch be-sun-gen, Ret-te-rin des Gat-ten sein, Ret-te-rin des Gat-ten sein.  
ring too loud-ly: Hail to her who saved his life, hail to her who saved his life!

hoch be-sun-gen, Ret-te-rin des Gat-ten sein, Ret-te-rin des Gat-ten sein.  
ring too loud-ly: Hail to her who saved his life, hail to her who saved his life!

## Leonora.

L. Lie-bend sei es hoch be-sun-gen, Flo-re-stan ist  
Lov-ing ring my song, and loud-ly, Flo-re-stan is

M. Nie wird es zu hoch be-sun-gen, Ret-te-rin des  
Ne'er can prais-es ring too loud-ly: Hail to her who

F. Nie wird es zu hoch be-sun-gen, Ret-te-rin des  
Ne'er can prais-es ring too loud-ly: Hail to her who

J. Nie wird es zu hoch be-sun-gen, Ret-te-rin des  
Ne'er can prais-es ring too loud-ly: Hail to her who

Fm. Nie wird es zu hoch be-sun-gen, Ret-te-rin des  
Ne'er can prais-es ring too loud-ly: Hail to her who

R. Nie wird es zu hoch be-sun-gen, Ret-te-rin des  
Ne'er can prais-es ring too loud-ly: Hail to her who

Wer ein hol-des Weib er-run-gen,  
Ev-'ry man will join us proudly,

Wer ein hol-des Weib er-run-gen,  
Ev-'ry man will join us proudly,

Wer ein hol-des Weib er-run-gen,  
Ev-'ry man will join us proudly,

Horns *p dolce* Tutti Horns *p* Bass.



L. wie - der mein, lie - bend sei es hoch be -  
mine a - gain! Lov - ing ring my song, and

S. Gat - ten sein, nie — wird es zu hoch be -  
saved his life! Ne'er — can prais - es ring too

T. Gat - ten sein, nie — wird es zu hoch be -  
saved my life! Ne'er — can prais - es ring too

J. Gat - ten sein, nie — wird es zu hoch be -  
saved his life! Ne'er — can prais - es ring too

Prn. Gat - ten sein, nie — wird es zu hoch be -  
saved his life! Ne'er — can prais - es ring too

B. Gat - ten sein, nie — wird es zu hoch be -  
saved his life! Ne'er — can prais - es ring too

*p cresc. f.*

stimm' in un-tern Ju-bel ein,  
Who has won a no-ble wife;

stimm' in un-tern Ju-bel ein,  
Who has won a no-ble wife;

stimm' in un-tern Ju-bel ein,  
Who has won a no-ble wife;

*f Tutti*

*p Horns cresc. Bass.*

L. sun-gen, loud-ly: Flo - re - stan, Flo - re - stan,  
Flo - re - stan, Flo - re - stan,

M. sun-gen, loud-ly: Ret - - te - rin  
Hail - - - to her

F. sun-gen, loud-ly: Ret - te - rin, Ret - te - rin,  
Hail to her. hail to her,

J. sun-gen, loud-ly: Ret - - te - rin  
Hail - - - to her

Fra. sun-gen, loud-ly: Ret - - te - rin  
Hail - - - to her

R. sun-gen, loud-ly: Ret - - te - rin  
Hail - - - to her

nie wird es zu hoch be - sungen,  
Ne'er can prais-es ring too loud-ly: Ret - te - rin, Ret - te -  
Hail to her, hail to

nie wird es zu hoch be - sungen,  
Ne'er can prais-es ring too loud-ly: Ret - te - rin, Ret - te -  
Hail to her, hail to

nie wird es zu hoch be - sungen,  
Ne'er can prais-es ring too loud-ly: Ret - te - rin, Ret - te -  
Hail to her, hail to

*f* Tutti *p* *f* Tutti *f*

Horn.

L. Flo - re - stan ist wie - der mein,  
 Flo - re - stan is mine a - gain!

M. des Gat - ten sein,  
 who saved his life!

F. Ret - te - rin des Gat - ten sein,  
 hail to her who saved my life!

J. des Gat - ten sein,  
 who saved his life!

Fm. des Gat - ten sein,  
 who saved his life!

R. des Gat - ten sein,  
 who saved his life!

rin, her, Ret - te - rin, Ret  
 hail to her, hail

rin, her, Ret - te - rin, Ret  
 hail to her, hail

rin, her, Ret - te - rin, Ret  
 hail to her, hail

Horns *p* *f* Tutti



L. lie - - bend ist es mir ge - lun - gen, dich aus  
Lov - - ing thee I came de - vout - ly To un -

M. lie - - bend ist es ihr ge - lun - gen, ihn aus  
Lov - - ing him she came de - vout - ly To un -

F. lie - - bend ist es dir ge - lun - gen, mich aus  
Lov - - ing me thou cam'st de - vout - ly To un -

J. lie - - bend ist es ihr ge - lun - gen, ihn aus  
Lov - - ing him she came de - vout - ly To un -

Yrn. lie - - bend ist es ihr ge - lun - gen, ihn aus  
Lov - - ing him she came de - vout - ly To un -

R. lie - - bend ist es ihr ge - lun - gen, ihn aus  
Lov - - ing him she came de - vout - ly To un -

- - - te - rin des Gat - ten sein, des Gat - ten  
to her who saved his life, who saved his

- - - te - rin des Gat - ten sein, des Gat - ten  
to her who saved his life, who saved his

- - - te - rin des Gat - ten sein, des Gat - ten  
to her who saved his life, who saved his

L. Ket - ten zu be - frei'n.  
loose thy wear - y chain.

M. Ket - ten zu be - frei'n.  
loose his wear - y chain.

F. Ket - ten zu be - frei'n.  
loose my wear - y chain.

J. Ket - ten zu be - frei'n.  
loose his wear - y chain.

Frn. Ket - ten zu be - frei'n.  
loose his wear - y chain.

n. Ket - ten zu be - frei'n.  
loose his wear - y chain.

sein, Ret-te - rin des Gat - ten sein.  
life! Hail to her who saved his life!

sein, Ret-te - rin des Gat - ten sein. Nie wird es zu hoch be-sungen,  
life! Hail to her who saved his life! Ne'er can praises ring too loudly,

sein, Ret-te - rin des Gat - ten sein.  
life! Hail to her who saved his life!

Basses & Bass.

Nie wird es zu hoch be-sun-gen, Ret - te-rin des  
 Ne'er can praises ring too loud-ly: Hail to her who

Ret - te-rin des Gat-ten sein,  
 Hail to her who saved his life!

Nie wird es zu hoch be-sun-gen, Ret - te-rin des  
 Ne'er can praises ring too loud-ly: Hail to her who

Nie wird es zu hoch be-sun-gen, Ret - te-rin des  
 Ne'er can praises ring too loud-ly: Hail to her who

*Tutti*

**Leonora.**  
 Lie - bend sei es hoch be -  
 Lov - ing ring my song, and

**Marcellino.**  
 Nie wird es zu hoch be -  
 Ne'er can prais-es ring too

**Florestan.**  
 Nie wird es zu hoch be -  
 Ne'er can prais-es ring too

**Jaquino.**  
 Nie wird es zu hoch be -  
 Ne'er can prais-es ring too

**Fernando.**  
 Nie wird es zu hoch be -  
 Ne'er can praises ring too

**Rocco.**  
 Nie wird es zu hoch be -  
 Ne'er can praises ring too

Gat - ten sein, Ret - te-rin des Gat - ten sein.  
 saved his life, hail to her who saved his life!

Gat - ten sein, Ret - te-rin des Gat - ten sein.  
 saved his life, hail to her who saved his life!

Gat - ten sein, Ret - te-rin des Gat - ten sein.  
 saved his life, hail to her who saved his life!

*Finis*  
*p dolce*



L. sun-gen, Flo - re - stan ist wie - der mein,  
loud - ly: Flo - re - stan is mine a - gain!

M. sun-gen, Ret - te - rin des Gat - ten sein,  
loud - ly: Hail to her who saved his life!

S. sun-gen, Ret - te - rin des Gat - ten sein,  
loud - ly: Hail to her who saved my life!

J. sun-gen, Ret - te - rin des Gat - ten sein,  
loud - ly: Hail to her who saved his life!

Fra. sun-gen, Ret - te - rin des Gat - ten sein,  
loud - ly: Hail to her who saved his life!

R. sun-gen, Ret - te - rin des Gat - ten sein,  
loud - ly: Hail to her who saved his life!

Wer ein hol - des Weib er - run-gen, stimm' in  
Ev - 'ry man will join us proudly, Who has

Wer ein hol - des Weib er - run-gen, stimm' in  
Ev - 'ry man will join us proudly, Who has

Wer ein hol - des Weib er - run-gen, stimm' in  
Ev - 'ry man will join us proudly, Who has

*Tutti* *f* *Horns* *p* *Tutti* *f*

*Bass.*

L. *p* *cresc.* *f*  
 lie - bend sei es hoch be - sun - gen,  
 Lov - ing ring my song, and loud - ly:

M. *p* *cresc.* *f*  
 nie — wird es zu hoch be - sun - gen,  
 Ne'er — can prais - es ring too loud - ly:

F. *p* *cresc.* *f*  
 nie — wird es zu hoch be - sun - gen,  
 Ne'er — can prais - es ring too loud - ly:

J. *p* *cresc.* *f*  
 nie — wird es zu hoch be - sun - gen,  
 Ne'er — can prais - es ring too loud - ly:

Frn. *p* *cresc.* *f*  
 nie — wird es zu hoch be - sun - gen,  
 Ne'er — can prais - es ring too loud - ly:

R. *p* *cresc.* *f*  
 nie — wird es zu hoch be - sun - gen,  
 Ne'er — can prais - es ring too loud - ly:

un-tern Ju-bel ein,  
 won a no-ble wife;

un-tern Ju-bel ein,  
 won a no-ble wife;

un-tern Ju-bel ein,  
 won a no-ble wife;

nie wird es zu hoch be -  
 Ne'er can praises ring too

nie wird es zu hoch be -  
 Ne'er can praises ring too

nie wird es zu hoch be -  
 Ne'er can praises ring too

*p* *cresc.* *f* Tutti  
 Horns & Bass.

L. Flo - re - stan, Flo - re - stan, Flo - re - stan ist wie - der  
 Flo - re - stan, Flo - re - stan, Flo - re - stan is mine a -

M. Ret - te - rin des Gat - ten  
 Hail — to her who saved his

F. Ret - te - rin, Ret - te - rin, Ret - te - rin des Gat - ten  
 Hail to her, hail to her, hail to her who saved my

J. Ret - te - rin des Gat - ten  
 Hail — to her who saved his

Prn. Ret - te - rin des Gat - ten  
 Hail — to her who saved his

R. Ret - te - rin des Gat - ten  
 Hail — to her who saved his

sungen, Ret - te - rin, Ret - te - rin,  
 loud-ly: Hail to her, hail to her,

sungen, Ret - te - rin, Ret - te - rin,  
 loud-ly: Hail to her, hail to her,

sungen, Ret - te - rin, Ret - te - rin,  
 loud-ly: Hail to her, hail to her,

*f* Tutti

Horns

Horns



L. 
  
 M. 
  
 F. 
  
 J. 
  
 Fra. 
  
 R.

Ret - te - rin, Re - te -  
 hail to her, hail to

Ret - te - rin, Re - te -  
 hail to her, hail to

Ret - te - rin, Re - te -  
 hail to her, hail to

L.  
ist es mir ge - lun - gen, dich aus Ket - ten zu be -  
thee I came de - vout - ly To un - loose thy wear - y—

M.  
ist es ihr ge - lun - gen, ihn aus Ket - ten zu be -  
him she came de - vout - ly To un - loose his wear - y—

F.  
ist es dir ge - lun - gen, mich aus Ket - ten zu be -  
me thou cam'st de - vout - ly To un - loose my wear - y—

J.  
ist es ihr ge - lun - gen, ihn aus Ket - ten zu be -  
him she came de - vout - ly To un - loose his wear - y—


Prn.  
ist es ihr ge - lun - gen, ihn aus Ket - ten zu be -  
him she came de - vout - ly To un - loose his wear - y—

B.  
ist es ihr ge - lun - gen, ihn aus Ket - ten zu be -  
him she came de - vout - ly To un - loose his wear - y—

rin des Gat - ten sein, des Gat - ten sein, Ret-te - rin des—  
her who saved his life, who saved his life, hail to her who—

rin des Gat - ten sein, des Gat - ten sein, Ret-te - rin des—  
her who saved his life, who saved his life, hail to her who—

rin des Gat - ten sein, des Gat - ten sein, Ret-te - rin des—  
her who saved his life, who saved his life, hail to her who—



L. *frei'n, chain, lie - bend sei es  
Lov - ing ring my*

M. *frei'n, chain, nie wird es zu  
Ne'er can prais - - es*

P. *frei'n, chain, nie wird es zu  
Ne'er can prais - - es*

J. *frei'n, chain, nie wird es zu  
Ne'er can prais - - es*

Pro. *frei'n, chain, nie wird es zu  
Ne'er can prais - - es*

R. *frei'n, chain, nie wird es zu  
Ne'er can prais - - es*

*Gat - - - ten sein, nie wird es zu  
saved his life! Ne'er can prais - - es*

*Gat - - - ten sein, nie wird es zu  
saved his life! Ne'er can prais - - es*

*Gat - - - ten sein, nie wird es zu  
saved his life! Ne'er can prais - - es*



L. hoch be - sun - - gen, Flo - - re - stan ist wie - - der  
song, and loud - - ly: Flo - - re - stan is mine a -

M. hoch be - sun - - gen, Ret - - te - rin des Gat - - ten  
ring too loud - - ly: Hail to her who saved his

F. hoch be - sun - - gen, Ret - - te - rin des Gat - - ten  
ring too loud - - ly: Hail to her who saved my

J. hoch be - sun - - gen, Ret - - te - rin des Gat - - ten  
ring too loud - - ly: Hail to her who saved his

Frn. hoch be - sun - - gen, Ret - - te - rin des Gat - - ten  
ring too loud - - ly: Hail to her who saved his


B. hoch be - sun - - gen, Ret - - te - rin des Gat - - ten  
ring too loud - - ly: Hail to her who saved his

hoch be - sun - - gen, Ret - - te - rin des Gat - - ten  
ring too loud - - ly: Hail to her who saved his

hoch be - sun - - gen, Ret - - te - rin des Gat - - ten  
ring too loud - - ly: Hail to her who saved his

hoch be - sun - - gen, Ret - - te - rin des Gat - - ten  
ring too loud - - ly: Hail to her who saved his

hoch be - sun - - gen, Ret - - te - rin des Gat - - ten  
ring too loud - - ly: Hail to her who saved his



L. mein, Flo - re - stan ist wie - der mein.  
gain, Flo - re - stan is mine a - gain!

M. sein, Ret - te - rin des Gat - ten sein.  
life, hail to her who saved his life!

F. sein, Ret - te - rin des Gat - ten sein.  
life, hail to her who saved my life!

J. sein, Ret - te - rin des Gat - ten sein.  
life, hail to her who saved his life!

Frn. sein, Ret - te - rin des Gat - ten sein.  
life, hail to her who saved his life!

R. sein, Ret - te - rin des Gat - ten sein.  
life, hail to her who saved his life!

sein, nie wird es zu hoch be - sun-gen, Ret-te - rin des Gat-ten sein.  
life, Ne'er can prais-es ring too loud-ly: Hail to her who saved his life!

sein, nie wird es zu hoch be - sun-gen, Ret-te - rin des Gat-ten sein.  
life, Ne'er can prais-es ring too loud-ly: Hail to her who saved his life!

sein, nie wird es zu hoch be - sun-gen, Ret-te - rin des Gat-ten sein.  
life, Ne'er can prais-es ring too loud-ly: Hail to her who saved his life!

Tpts. Tutti Tpts. Tutti

Horns

End of the Opera.

# Leonore.

## Overture N<sup>o</sup> 1.

(Composed 1807)

Andante con moto.

The musical score is written for piano and violin. It consists of six systems of music. The tempo is marked 'Andante con moto.' The key signature is one sharp (F#), and the time signature is 3/4. The score includes various dynamic markings: 'p' (piano), 'cresc.' (crescendo), and 'sf' (sforzando). The violin part is marked 'vcllo' and 'vcllo A'. The piano part features complex chordal textures and melodic lines. The score is a transcription of the original manuscript, showing the composer's notation and performance instructions.





**Allegro con brio.**



This page of musical notation consists of seven systems, each with a treble and bass staff. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a treble staff containing a series of eighth notes and a bass staff with chords. The second system features a treble staff with eighth notes and a bass staff with chords and a *cresc.* marking. The third system has a treble staff with eighth notes and a bass staff with chords and a *piu f* marking. The fourth system shows a treble staff with eighth notes and a bass staff with chords and a *cresc.* marking. The fifth system has a treble staff with eighth notes and a bass staff with chords. The sixth system features a treble staff with eighth notes and a bass staff with chords. The seventh system has a treble staff with eighth notes and a bass staff with chords. The page is numbered 241 in the top right corner.

*ff* *pp* *cresc.* *ff*

*f* *p* *cresc.*

*piu f*

This page of musical notation for piano consists of seven systems of staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The key signature changes from one sharp (F#) to two flats (Bb and Eb).

The first system begins with a treble clef and a key signature of one sharp (F#). The right hand plays a melody with a triplet of eighth notes, and the left hand plays a steady eighth-note accompaniment. Dynamic markings include *p* and *pp*.

The second system continues the melody and accompaniment, with a *p* marking in the right hand.

The third system introduces a *p* marking in the left hand and features a trill in the right hand.

The fourth system includes a *cresc.* (crescendo) marking in the right hand.

The fifth system features a *f* (forte) marking in the right hand and a *p* marking in the left hand.

The sixth system includes a *sf* (sforzando) marking in the right hand and a *p* marking in the left hand.

The seventh system concludes the page with a *f* marking in the right hand and a *p* marking in the left hand.





*p dolce* *cresc.* *p* *cresc.*

*con Ped.*

*sf* *p*

*cresc.* *mf*

*p*

*cresc.* *mf* *p*

*cresc.*

The musical score consists of seven systems of piano music. The first system begins with a treble and bass staff in a key of two flats (B-flat major or D-flat minor) and a 4/4 time signature. The tempo is 'Adagio ma non troppo.' The first system includes the markings 'p dolce', 'cresc.', 'p', and 'cresc.'. The second system includes 'con Ped.'. The third system includes 'sf' and 'p'. The fourth system includes 'cresc.' and 'mf'. The fifth system includes 'p'. The sixth system includes 'cresc.', 'mf', and 'p'. The seventh system includes 'cresc.'.



First system of musical notation. The treble staff begins with a forte (*f*) dynamic and a triplet of eighth notes. The bass staff features a continuous eighth-note accompaniment. The system concludes with a decrescendo (*dim.*) and a *più p* (piano) dynamic marking.

Second system of musical notation. Both staves are marked *pp* (pianissimo). The treble staff contains a series of chords, while the bass staff continues with the eighth-note accompaniment.

Third system of musical notation. The treble staff features a triplet of eighth notes. The bass staff maintains the eighth-note accompaniment.

Fourth system of musical notation. The tempo is marked **Tempo I.** The treble staff begins with a *cresc.* (crescendo) marking and a forte (*f*) dynamic. The system ends with a *più f* (pianissimo) dynamic marking.

Fifth system of musical notation. The treble staff contains a series of chords. The bass staff continues with the eighth-note accompaniment.

Sixth system of musical notation. The treble staff contains a series of chords. The bass staff continues with the eighth-note accompaniment.

Seventh system of musical notation. The treble staff contains a series of chords. The bass staff continues with the eighth-note accompaniment.



This page of musical notation is for a piano piece, featuring seven systems of staves. The notation is complex, with many sixteenth and thirty-second notes, often beamed together. The key signature changes from one flat to two flats across the systems. The notation is arranged in two columns, with four systems on the left and three on the right.

The first system (top left) begins with a piano (*p*) dynamic. The second system (top right) includes a *pp.* marking and a crescendo (*cresc.*) marking. The third system (middle left) features a *cresc.* marking. The fourth system (middle right) includes a *f* marking and a *p* marking. The fifth system (bottom left) includes a *f* marking and a *p* marking. The sixth system (bottom right) includes a *sf* marking and a *p* marking. The seventh system (bottom right) includes a *p* marking.



This page of musical notation for piano consists of seven systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first system shows a treble and bass staff with a key signature of one flat and a 2/4 time signature. The melody in the treble staff is composed of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

The second system continues the piece, maintaining the same key signature and time signature. The melody in the treble staff is composed of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

The third system introduces a new dynamic marking, *sempre ff* (fortissimo), which is maintained through the fourth system. The melody in the treble staff is composed of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

The fourth system continues the piece, maintaining the same key signature and time signature. The melody in the treble staff is composed of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

The fifth system continues the piece, maintaining the same key signature and time signature. The melody in the treble staff is composed of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

The sixth system continues the piece, maintaining the same key signature and time signature. The melody in the treble staff is composed of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

The seventh system concludes the piece, featuring a final dynamic marking of *pp* (pianissimo) and a first ending bracket labeled *1*. The melody in the treble staff is composed of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.



# Leonore.

## Overture No 2.

(Composed 1805)

Adagio.

ff p dim.

cresc. sfz p dolce

sfz 21

sempre più p

p



The musical score consists of six systems of staves. The first system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system includes the instruction *sempre ff* in the bass staff and *p dolce* in the treble staff. The third system contains *p cresc.* in the bass staff and *cresc.* in the treble staff. The fourth system continues the *p* dynamic in both staves. The fifth system includes *dim.* in the bass staff and *pp* in the treble staff. The sixth system is marked *Allegro.* and *pp* in the bass staff.

The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics like *ff*, *p*, *cresc.*, *dim.*, and *pp* are used throughout. The tempo marking *Allegro.* appears at the end of the page.



The musical score is written for piano and consists of seven systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Dynamic markings include:

- cresc.* (crescendo)
- poco a poco* (a little at a time)
- più f* (more forte)
- ff* (fortissimo)
- dim.* (diminuendo)
- p* (piano)

This page of musical notation consists of seven systems, each with a grand staff (treble and bass clefs). The music is written in a key with two sharps (F# and C#) and a 4/4 time signature. The notation includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings. The first system begins with a forte (*f*) dynamic. The second system includes a crescendo (*cresc.*) marking. The third system features a fortissimo (*sf*) dynamic. The fourth system includes a piano (*p*) dynamic. The fifth system includes a fortissimo (*f*) dynamic. The sixth system includes a piano (*p*) dynamic. The seventh system includes a piano (*p*) dynamic. The notation is complex, with many notes and rests, and some systems have multiple measures of music.



This page contains seven systems of musical notation for piano. The notation includes various dynamics, articulation, and performance instructions.

- System 1:** Features rapid sixteenth-note passages in both hands.
- System 2:** Includes the instruction *cresc.* in the left hand and *fp* (fortissimo piano) in the right hand.
- System 3:** Features a *p legato* (piano legato) instruction in the right hand.
- System 4:** Includes a *cresc.* instruction in the right hand and a *p* (piano) instruction in the left hand.
- System 5:** Continues the musical development with various articulations.
- System 6:** Includes a *cresc.* instruction in the left hand and a *ff quasi trem.* (fortissimo quasi tremolo) instruction in the right hand.
- System 7:** Features a *ff* (fortissimo) instruction in the right hand.

The notation includes various musical symbols such as notes, rests, beams, and slurs, indicating a complex and technically demanding piece.



This page of musical notation consists of seven systems, each with a grand staff (treble and bass clefs). The music is written in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The notation is dense, featuring many chords and complex rhythmic patterns. Dynamic markings are used throughout to indicate volume changes.

The systems contain the following dynamic markings:

- System 1: *f* (first measure), *f* (fourth measure), *f* (seventh measure).
- System 2: *f* (first measure), *f* (fourth measure), *f* (seventh measure).
- System 3: *f* (first measure), *f* (fourth measure), *f* (seventh measure).
- System 4: *f* (first measure), *f* (fourth measure), *f* (seventh measure), *ff* (tenth measure).
- System 5: *dim.* (fifth measure), *pp* (eighth measure).
- System 6: *cresc.* (first measure), *f* (second measure), *f* (fourth measure), *ff* (seventh measure).
- System 7: *p cresc.* (first measure), *fp* (second measure), *cresc.* (fourth measure), *fp* (seventh measure), *cresc.* (tenth measure).

This page contains eight systems of musical notation for piano. The notation is written on grand staves (treble and bass clefs). The key signature is D major (two sharps). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *sf*, *p*, and *f*. The piece features a complex melodic line in the right hand and a more rhythmic, often chordal, accompaniment in the left hand. The dynamics range from piano (*p*) to fortissimo (*sf*).



This page contains seven systems of musical notation for piano. Each system consists of a treble staff and a bass staff. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a treble staff containing a series of eighth notes and a bass staff with a few notes and rests. The second system continues the melody in the treble staff with more eighth notes and adds a bass line. The third system features a more complex treble staff with many beamed eighth notes and a bass staff with a few notes. The fourth system has a treble staff with a series of eighth notes and a bass staff with a few notes. The fifth system features a treble staff with a series of eighth notes and a bass staff with a few notes. The sixth system has a treble staff with a series of eighth notes and a bass staff with a few notes. The seventh system features a treble staff with a series of eighth notes and a bass staff with a few notes. The notation is written in a standard musical style with a key signature of one sharp (F#) and a time signature of 4/4.



This page contains six systems of musical notation for piano. Each system consists of a grand staff with a treble and bass clef. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various musical elements such as chords, arpeggios, and melodic lines. Dynamics like *pp* (pianissimo) and *sf* (sforzando) are used throughout. The first system shows a complex melodic line in the treble and a more rhythmic bass line. The second system continues this with similar patterns. The third system introduces a *pp* dynamic in the bass. The fourth system features a *pp* dynamic in the treble. The fifth system has a *pp* dynamic in the bass. The sixth system concludes with a *sf* dynamic in the bass. The overall style is that of a classical piano score, possibly from the late 19th or early 20th century.



Un poco sostenuto.

Trumpet



Tempo I.

First system of music. The piano part begins with a *p* (piano) marking. The woodwind part has a *rinf.* (rinforzo) marking. The system concludes with a *p* marking.

Un poco sostenuto.

Trumpet

Second system of music. The piano part has a *p* marking. The woodwind part has a *fp* (fortissimo) marking. The system concludes with a *fp* marking.

Tempo I.

Third system of music. The piano part has a *p* marking. The woodwind part has a *pp* (pianissimo) marking. The system concludes with a *pp* marking.

Fourth system of music. The piano part has a *p* marking. The woodwind part has a *pp* marking. The system concludes with a *pp* marking.

Adagio.

Fifth system of music. The piano part has a *p* marking. The woodwind part has a *pp* marking. The system concludes with a *pp* marking.

Sixth system of music. The piano part has a *p* marking. The woodwind part has a *pp* marking. The system concludes with a *pp* marking.

Tempo I.

Seventh system of music. The piano part has a *pp* marking. The woodwind part has a *cresc.* (crescendo) marking. The system concludes with a *cresc.* marking.



**Presto.**

**Presto.**

The musical score for the 'Presto.' section is written for piano. It features a treble and bass staff. The treble staff begins with a series of rapid, ascending and descending sixteenth-note runs. The bass staff provides a rhythmic accompaniment with a steady eighth-note pattern. The tempo is indicated by the word 'Presto.' above the staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, starting with a G4 quarter note, followed by a series of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature has one flat (B-flat), and the time signature is 4/4. The score is written in a simple, clear style.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into two systems, each containing two measures.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, starting with a treble clef and a key signature of one sharp (F#). The bass staff provides a harmonic accompaniment. The music is in 4/4 time. The score includes a repeat sign with first and second endings. The lyrics are written below the bass staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with a key signature of one flat (B-flat) and a 2/4 time signature. The bass staff contains a bass line. The melody is written in a simple, folk-like style. The lyrics are written below the bass staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is simple, with a few notes in the first measure followed by a series of chords. The bass staff provides a harmonic accompaniment with a steady eighth-note pattern. The lyrics 'The Rose Tree' are written below the bass staff.

This page of musical notation is for a piano piece, consisting of seven systems of staves. The notation is as follows:

- System 1:** Treble and bass staves. Treble staff has chords and eighth notes. Bass staff has a continuous eighth-note pattern. A dynamic marking of *ff marcato* appears in the fourth measure.
- System 2:** Treble and bass staves. Treble staff has chords and eighth notes. Bass staff has a continuous eighth-note pattern.
- System 3:** Treble and bass staves. Treble staff has chords and eighth notes. Bass staff has a continuous eighth-note pattern.
- System 4:** Treble and bass staves. Treble staff has chords and eighth notes. Bass staff has a continuous eighth-note pattern.
- System 5:** Treble and bass staves. Treble staff has chords and eighth notes. Bass staff has a continuous eighth-note pattern.
- System 6:** Treble and bass staves. Treble staff has chords and eighth notes. Bass staff has a continuous eighth-note pattern.
- System 7:** Treble and bass staves. Treble staff has chords and eighth notes. Bass staff has a continuous eighth-note pattern.

**FIDELIO**  
**AN OPERA IN TWO ACTS**

**CHARACTERS OF THE DRAMA**

MARCELLINE, the Jailer's daughter	<i>Soprano</i>
LEONORA, under the name of Fidelio	<i>Soprano</i>
FLORESTAN, prisoner of state, Leonora's husband	<i>Tenor</i>
J AQUINO, turnkey and porter	<i>Tenor</i>
PIZARRO, Overseer of the prison	<i>Baritone</i>
FERNANDO, Minister of State	<i>Bass</i>
ROCCO, the Jailer	<i>Bass</i>

CHORUS of SOLDIERS, PRISONERS, and PEOPLE

*The scene of the Opera is laid in Spain*



K. auch k. k. pr. Schauspielh. a. d. Wien

NEUE OPER

HEUTE MITTWOCH DEN 20. NOVEMBER 1805

WIRD IN DEM K. AUCH K. K. PRIV. SCHAUSPIELHAUS AN DER WIEN GEGEBEN

ZUM ERSTENMAL

*Fidelio*

*oder: Die eheliche Liebe*

EINE OPER IN 3 AKTEN

FREY NACH DEM FRANZÖSISCHEN BEARBEITET [sic] VON JOSEPH SONNLEITNER

DIE MUSIK IST VON

LUDWIG VAN BEETHOVEN

PERSONEN

<i>Don Fernando, Minister</i>	Hr. WEINKOPF
<i>Don Pizarro, Gouverneur eines Staatsgefängnisses</i>	Hr. MEIER
<i>Florestan, ein Gefangener</i>	Hr. DEMMER
<i>Leonore, seine Gemahlinn unter dem Namen Fidelio</i>	Dlle. MILDER
<i>Rocco, Kerkermeister</i>	Hr. ROTHE
<i>Marzelline, seine Tochter</i>	Dlle. MÜLLER
<i>Jaquino, Pförtner</i>	Hr. CACHÉ
<i>Wachehauptmann</i>	Hr. MEISTER
<i>Gefangene</i>	
<i>Wache. Volk</i>	

*Die Handlung geht in einem Spanischen Staatsgefängnisse einige Meilen von Sevilla vor*

DIE BÜCHER SIND AN DER KASSA FÜR 15 KR. ZU HABEN

PREISE DER PLÄTZE

Grosse Loge	8. kr.
Kleine Loge	10 —
Erstes Parterre und erste Gallerie	4 30
Erstes Parterre und erste Gallerie ein gesperrter Sitz	— 42
Zweite Gallerie	— 56
Zweiten Gallerie ein gesperrter Sitz	— 30
Zweites Parterre und dritte Gallerie	— 42
Vierte Gallerie	— 24
	— 12

DIE LOGEN UND GESPERRTEN SITZE SIND BEY DEM KASSIER DES  
K. AUCH K. K. NATIONAL-THEATERS ZU HABEN

*Der Anfang um halb 7 Uhr*

23<sup>ten</sup> May 1814

IM THEATER NÄCHST DEM KÄRNTNERTHOR

VON DEN K. K. HOF-OPERISTEN

ZUM VORTHEILE

DER HERREN SAAL, VOGL UND WEINMÜLLER

ZUM ERSTEN MAHL

## *Fidelio*

EINE OPER IN ZWEY AUFZÜGEN

NACH DEM FRANZÖSISCHEN NEU BEARBEITET

DIE MUSIK IST VON

HRN. L. v. BEETHOVEN

### PERSONEN

<i>Don Fernando, Minister</i>	Hr. SAAL
<i>Don Pizarro, Gouverneur eines Staatsgefängnisses</i>	Hr. VOGL
<i>Florestan, ein Gefangener</i>	Hr. RADICHI
<i>Leonore, seine Gemahlin, unter dem Namen Fidelio</i>	Mad. MILDER
<i>Rocco, Kerkermeister</i>	Hr. WEINMÜLLER
<i>Marzelline, seine Tochter</i>	Dlle. BONDRA D. J.
<i>Jaquino, Pfortner</i>	Hr. FRÜHWALD
<i>Staatsgefangene, Offiziere, Wachen, Volk</i>	

*Die neuen Dekorationen sind von Herren ARRI GONI und SCHARRHAN, k. k. Hoftheatermählern*

••

LOGEN UND GESPERRTE SITZE SIND AN DER K. K. HOFTHEATERKASSE

ZU BEKOMMEN. DIE FREYBILLETEN SIND HEUTE UNGÜLTIG

*Der Anfang ist um 7 Uhr*

## THE STORY OF BEETHOVEN'S OPERA

**B**EETHOVEN has been credited with saying that Mozart's "Zauberflöte" was the first really German opera. The reference, of course, went to the music rather than the libretto of that fantastic and puzzling composition; yet it is an interesting coincidence, if nothing more, that it was the author of the libretto of "Die Zauberflöte" who gave Beethoven the commission to produce "Fidelio," the work which to the majority of minds to-day seems the first repository in its field of the characteristically German musical virtues. Emmanuel Schikaneder—singer, actor, playwright and theatrical manager—has long been represented as a sad scalawag and ribald rogue, and it may well be true that he bore no greater burden of moral principles than many another adventurer in the theatrical world; but he had personal qualities which endeared him to Mozart, intellectual which won him a respectable place among the writers for the Viennese stage at the turn of the eighteenth century, and at least sufficient moral character to enable him to play a prominent managerial rôle in the Austrian capital for many years. The period was one marked by a careless gayety and an intellectual frivolity of which the Vienna of to-day knows nothing; but this fact serves only to accentuate the seeming anomaly that Schikaneder should have commissioned Beethoven to compose an opera for the Theater an der Wien, of which he was manager in 1803, and approved Beethoven's choice of such a subject as that of "Fidelio." Schikaneder and Beethoven stand as antitheses to each other in all things. Schikaneder it was who wrote the nonsense-verses in "Die Zauberflöte," who first acted the clown *Papageno* in that fantastic show-piece, who pestered Mozart to tickle the taste of the *hoi polloi* with his music, and to point the way whistled to him some of the melodies which Mozart brought into immortal conjunction with the grand and impressive strains of the rest of the score. *A time-server.* Beethoven was as severe a moralist in art as in life. That Mozart had been able to compose music to such libretti as those of "Don Giovanni" and "Cosi fan tutte" filled him with painful wonder. He had serious views of the dignity of music, of the uses to which it might be put in the drama, and more advanced notions than he has generally been credited with as to how music and the drama were to be consorted. It may have been merely worldly wisdom, shrewd self-interest, which suggested to Schikaneder the desire to have an opera from Beethoven's pen; but there must have been other considerations, and those of a praiseworthy character, which led him to make a generous proposal to Beethoven and to approve the choice of a subject so different from the subjects of the other operas, plays and spectacles with which his name is associated. Obviously, he never thought of asking Beethoven to write to



order, as Mozart had done for him. For that, at least, he deserves a kind remembrance.

It was early in the year 1803 that Schikaneder made an agreement with Beethoven for an opera. It is fair to presume that the success of Beethoven's oratorio which had been produced at the Theater an der Wien had much to do with the contract on both sides. It is possible that from the beginning Beethoven had his eye on the book which he eventually composed, though it is not plain what it can have been that directed his attention to it before the production of an opera in Italian on the subject in Dresden more than a year later. Some sketches which have been found, made in 1803, of music used in "Fidelio" throw no light on the subject either way. There was obvious sympathy between the story of sweet and abiding conjugal love celebrated in the story written by Bouilly and the nature and moral convictions of Beethoven. Public mention of the projected opera was made in June, 1803, but more than two months earlier Beethoven and his brother Caspar, who was looking after the composer's business affairs, took possession, under the agreement, of lodgings in the theatre-building. Summer and fall of 1803 were spent by Beethoven at Baden and Unter-Döbling, where the "Eroica" symphony occupied his mind chiefly. The next year, 1804, had scarcely begun when the theatre passed out of the hands of Schikaneder into those of Baron von Braun, and Beethoven was obliged to give up the lodgings which Schikaneder had provided for him in the hope, probably, that constant association with the theatre would keep his mind upon his work. The operatic project, however, suffered only a temporary check; Baron von Braun took Schikaneder into his service, and the contract with Beethoven was renewed. The libretto was placed in the hands of Beethoven for musical setting in the winter of 1804. It was a translation into German of a French libretto which had already done service twice—once in its original tongue, once in Italian. The first setting was made by Pierre Gaveaux (1761–1825), a composer of small but graceful gifts, who had been a tenor singer at the opera in Paris before he took up opera-writing. His *opéra comique*, "Léonore, ou l'Amour conjugal," was produced on February 19, 1798. On October 3, 1804, when Beethoven was already occupied with his operatic project for Schikaneder, Ferdinando Paër produced an Italian version of the same book at Dresden, called "Leonora, ossia l'Amore conjugale." Paër (1771–1839) was conductor of the opera at Dresden at the time; two years later he accompanied Bonaparte to Warsaw and Posen; he then went to Paris, where he became *maître de chapelle*, succeeded Spontini as Director of the Italian opera, shared the conductorship for a space with Rossini, and was forced to resign in 1827. The preparation of the German version of the book was entrusted to Joseph Sonnleithner (1765–1835), whose name looms large in the history of music in Vienna. He was one of Schubert's intimate

friends, founder of the Gesellschaft der Musikfreunde, successor, in 1804, of Kotzebue as secretary of the Austrian Court Theatres, manager, and many things besides. Also, he was an energetic champion of German, and the translator of opera-books for Gyrowetz, Weigl, and others, including Cherubini, whose "Faniska" and "Deux Journées" were given in Vienna in the course of the composer's sojourn in that city while Beethoven was at work on "Fidelio." It was at Sonnleithner's house that Beethoven met his great colleague, whom he revered and admired above all contemporary composers, and to whose influence he frankly yielded himself. It may have been "Les deux Journées" that suggested the melodrama which forms so impressive a moment in the grave-digging scene in "Fidelio." Certain it is that in one of the sketch-books owned by Joachim there are hints of "Fidelio" music in significant conjunction with excerpts from a trio in "Les deux Journées" and Mozart's "Zauberflöte." An understanding having been arrived at with Baron von Braun, Beethoven resumed his lodgings in the Theater an der Wien and began working energetically at his opera. As was his custom, the work was laid out in the form of sketches which Beethoven took to the country with him for elaboration. An idea can be gained of the zeal with which he applied himself to his task from the fact that when he went to Hetzendorf in the early summer he carried with him one sketch-book of 346 pages, sixteen staves on a page, completely filled with suggestions for the "Fidelio" music. Among the sketches are eighteen beginnings of *Florestan's* great air. The score was finished, including the orchestration, in the summer of 1805, and on his return to Vienna rehearsals were begun. It was the beginning of a series of trials which made the opera a child of sorrows to the composer. The style of the music was new to the singers, and they pronounced it unsingable. They begged the composer to make changes; but he was adamant. The rehearsals became a grievous labor to all concerned. The production was set down for November 20, and two days before the time Beethoven wrote: "Pray try to persuade Seyfried to conduct my opera to-day, as I wish to see and hear it from a distance; in this way my patience will at least not be so severely tried at the rehearsal as when I am close enough to hear my music so bungled. I really believe that it is done on purpose. Of the wind I will say nothing; but — All *pp*, *cresc.*, all *decresc.*, and all *f*, *ff*, may as well be struck out of my music, since not one of them is attended to. I shall lose all desire to write anything more if my music is to be so played. Altogether, it is the most distressing thing in the world." It is the familiar picture of the nervously irritated and always suspicious composer. The momentous 20th day of November came. It found Vienna occupied by the French troops, Bonaparte at Schönbrunn and the capital deserted by the Emperor, the nobility and most of the wealthy patrons of art. The opera was a failure. Besides the French occupation, two

things were recognized as militating against its success: the music was not to the taste of the people, and the opera was too long. Repetitions followed on November 21 and 22, but they confirmed the decree of non-success.

Beethoven's distress over the failure was scarcely greater than that of his friends, though he was, perhaps, less willing than they to recognize such of the causes as lay in the work itself. A meeting was promptly held in the home of Prince Lichnowsky, and the opera taken in hand for revision. Number by number, it was played on the pianoforte, sung, discussed. Beethoven opposed vehemently nearly every suggestion made by his well-wishers to remedy the defects of the book and score, but yielded at last, and consented to the sacrifice of some of the music and a remodeling of the libretto for the sake of condensation. The principal musical numbers eliminated are said to have been an air for *Pizarro* with chorus, a duet between *Leonora* and *Marcelline*, and a trio for *Marcelline*, *Jaquino* and *Rocco*. The book was put into the hands of Stephan von Breuning, who undertook the task of reducing its original three acts to two.\* When once Beethoven had been brought to give his consent to the proposed changes, he accepted the result with the greatest good nature; it is noteworthy, however, that when the opera was put upon the stage again, on March 29, 1806, Beethoven had been so tardy with his musical corrections that there was time for only one orchestral rehearsal. In the curtailed form "*Fidelio*" (as the opera was still called, though Beethoven had fought strenuously from the beginning for a retention of the original title "*Leonore*"), made a distinctly better impression than it had four months before, and this grew deeper with the repetitions on April 10 and subsequently; but Beethoven quarrelled with Baron von Braun, and the opera was withdrawn. An attempt was made to secure a production in Berlin, but it failed, and the fate of "*Fidelio*" seemed sealed. It was left to slumber in silence for more than seven years; then, in the spring of 1814, it was taken up again. Naturally, another revision was the first thing thought of, but this time the work was entrusted to a more practised scribe than Beethoven's childhood friend. Georg Friedrich Treitschke (1776-1842) was manager and librettist for Baron von Braun, and he became Beethoven's collaborator. Although Treitschke was a scientist by profession—he was, in fact, an entomologist, and the National Museum at Prague was enriched by him with a collection of 2,582 butterflies—Beethoven appreciated his literary talents so highly that he applied to him for the text of a melodrama, and in 1814 and 1815 set two of his poems to music for the celebration of the fall of Paris and its occupation by the allied troops. The revision of the book was finished by March, 1814, and Beethoven wrote to Treitschke: "I have read your revision of

\* As the opera is usually performed nowadays, it is in three acts; but this division is the work of the opera directors, who treat each of the three scenes as an act.



the opera with great satisfaction. It has decided me to rebuild the desolate ruins of an ancient fortress." Treitschke rewrote much of the libretto, and Beethoven made considerable changes in the music, restoring some of the pages that had been elided at the first overhauling. In its new form "Fidelio" was produced at the Theater am Kärnthnerthor on May 23, 1814. It was a successful reawakening. On July 18, the opera had a performance for Beethoven's benefit; Moscheles made a pianoforte score under the direction of the composer, who dedicated it to his august pupil, Archduke Rudolph, and it was published in August by Artaria. The history of the opera, interesting though it is in every one of its phases, need not be here pursued further than to chronicle its first performances in the English, French and American metropolises. London heard it first from Chelard's German company at the King's Theatre on May 18, 1832. It was first given in English at Covent Garden on June 12, 1835, with Malibran as *Leonora*, and in Italian at Her Majesty's on May 20, 1851, when the dialogue was sung in recitative written by Balfe. There has scarcely been a German opera company in New York whose repertory did not include "Fidelio," but the only performances known for many years were in the vernacular. A company of singers brought from England by Miss Inverarity to the Park Theatre produced it first on September 19, 1839. The parts were distributed as follows: *Leonora*, Mrs. Martyn (Miss Inverarity); *Marcelline*, Miss Poole; *Florestan*, Mr. Manvers; *Pizarro*, Mr. Giubilei; *Rocco*, Mr. Martyn. The opera was performed nightly for a fortnight, but lest that fact lead some one to rail against the decadent taste of this latter day as compared with the earlier, let it quickly be recorded that somewhere in the opera Mme. Giubilei danced a *pas de deux* with Paul Taglioni; and the ballet has never since been as popular in New York as it was in 1839.

Beethoven wrote four overtures to "Fidelio," and—so at least it would seem from some sketches made in 1806—at one time contemplated another which would have stood in relation to that known as "Leonore, No. 1," as "Leonore, No. 3" does to "Leonore, No. 2." The order of their composition is not indicated by the published numberings. "Leonore, No. 2" was composed for the original production in 1805. "Leonore, No. 3" is a revision of it made for reasons partly indicated in the preceding historical recital, and was written for the revival of 1806. For performances contemplated when German opera was introduced in Prague in 1806, after the Viennese revival, Beethoven wrote that which is now known as "Leonore, No. 1;" it was to be "easier" of performance. The Prague enterprise fell to the ground, however, and the overture remained unknown till after Beethoven's death. The manuscript formed part of his posthumous assets, and it was sold at public vendue with the rest of his property. Haslinger, the publisher, bought it, and brought it out in 1832 under the title "Char-

afteristic Overture, in C, Op. 138." For the revival of the opera in 1814 (if evidence adduced by Nottebohm be accepted as convincing) Beethoven for a time contemplated revising it and changing its key to E. Instead, he wrote the overture now generally played before the opera, and known in the books as "Overture to Fidelio." Unlike all its predecessors this overture, which is in the key of E, makes no use of melodic material employed in the opera; it is a "curtain-raiser" pure and simple. "Leonore, No. 1" makes beautiful use of the principal phrase of *Florestan's* air, "In des Lebens Frühlingstage," and is close in feeling to the drama, though not so near its warm, pulsating heart as Nos. 2 and 3, which contain the story of the play *in nuce*, the chief moments being the sufferings of the conjugal lovers, the dramatic episode of *Florestan's* rescue, and the frenetic rejoicings over their reunion. The climax in both is reached in the trumpet signal, which, in the drama, tells of the approach of the *Minister of Justice*. Apropos of this signal, though it is foreign to the uncritical character of these prefatory words, it may be said that the device adopted by the late Mr. Theodore Thomas and some other conductors, of having this call sounded louder the second time than the first, is without justification either from the dynamic markings of the composer or the dramatic situation from which it is borrowed. The trumpeter is supposed to be stationed on the ramparts of the prison, and there remains; he does not come nearer to the scene of action with the *Minister of Justice*, of whose approach he was instructed to give warning. Dr. Marx broke a lance in favor of the overture "Leonore, No. 1," in which he found a delineation of the state of happiness of the married lovers before the beginning of the tragedy, and which was therefore, he thought, an excellent introduction. Wagner's prose writings abound with allusions to the overture "Leonore, No. 3," which testify to a very high appreciation of it. In his "Kunstwerk der Zukunft," after asserting that the old-fashioned opera presented no form to the German musician comparable with the symphony, he says: "Fully to grasp my meaning, compare the broad and amply developed forms of a symphony by Beethoven with the music-pieces of his opera 'Fidelio.' You feel at once how cramped and hindered the master must have felt, almost nowhere able to reach the full unfolding of his power; wherefore, as if to launch forth all his fill of force at last, he threw himself with well-nigh desperate weight upon the overture, and made of it a music-piece of thitherto unheard-of significance and breadth." In his essay "On the Overture," he wrote: "Beethoven, who never got a fair opportunity to develop his tremendous dramatic instincts, seems to have sought to indemnify himself for the loss by throwing the whole weight of his genius into the field of the overture which lay at his disposal. This he did in order to create, in his own manner, out of pure tonal form, the drama which he so much desired, and which he now,



being emancipated from all the petty additions of the playwright, permitted to grow up anew out of his gigantically magnified germ. No other cause can be attributed for this wonderful overture 'Leonore.' Far from being a mere musical introduction to the drama, it presents this drama more completely and effectively than does the play itself. It is not an overture, but the drama in all its puissance."

There is little outward action in "Fidelio," and its plot may be quickly rehearsed. Two years before the opening of the drama *Florestan*, a Spanish gentleman who had incurred the hatred of *Don Pizarro*, has been torn from the arms of his devoted wife, *Leonora*, and secretly incarcerated in a dungeon in the State Prison of which *Don Pizarro* is Overseer. The wife's suspicions having been directed to the prison, she disguises herself in male attire, and under the name of *Fidelio* secures employment of the jailer, *Rocco*. An inconsequential by-plot develops out of the circumstance that *Rocco* has a daughter, *Marcelline*, who falls in love with *Fidelio* and, in the hope of marrying the supposed youth, discards Jaquino, the turnkey of the prison, who is perpetually pestering her with marriage proposals. *Rocco* is fond of *Fidelio* and looks with favor on his daughter's inclinations, much to the dismay of his young helper, who dares not betray the true state of affairs lest all hope of delivering *Florestan* be frustrated. She is eager to win the full confidence of the jailer, having learned of a secret dungeon-cell which only he is permitted to enter and in which an object of *Pizarro's* special hatred is confined. In honor of the name-day of the king *Rocco* permits all the minor prisoners to enjoy the freedom of the courtyard, and is severely rebuked by *Pizarro*, whose fears have been aroused by secret information received from Seville that *Don Fernando*, the Minister of Justice, is on his way to investigate the affairs of the prison. To avoid the discovery of his maladministration and his crime against *Florestan*, *Pizarro* resolves to accomplish the death of his secret prisoner at once. *Rocco*, whom he approaches with a bribe, refuses to commit the murder, which *Pizarro* thereupon undertakes to do, ordering *Rocco* to open a concealed cistern in the floor of the dungeon so that the body of his victim may be hidden therein. *Leonora* manages to get permission to help him in the work, and in the deep gloom of the cell discovers her husband. The cistern is opened; *Pizarro* enters to assassinate *Florestan*, but desiring to gloat for a last moment over him, discloses his identity. He is about to plunge his dagger into the helpless man, when *Leonora* throws herself as a shield in front of him with the cry: "First kill his wife!" *Pizarro* falls back, but only for a moment; again he advances with dagger drawn, but this time *Leonora* meets him with the muzzle of a pistol: "Say one more word, and you shall die!" At this instant a trumpet-signal is heard, which according to *Pizarro's* instruction was to be sounded if a carriage were seen approaching from the



direction of Seville. *Jaquino* enters with the announcement that *Don Fernando* is arrived, and *Rocco* shows the would-be murderer to the courtyard to receive punishment at the hands of the Minister of Justice. The reunited lovers pour out their hearts in an ecstasy of joy. In the square before the castle *Don Fernando* learns the story of Pizarro's crime, releases the prisoners, and joins the hands of the happy pair. All join in a chorus in praise of wifely fidelity and conjugal love.

H. E. KREHBIEL

*Blue Hill, Maine, August 15, 1906.*

# INDEX

NO.		PAGE
	OVERTURE	I
1. DUET	Jetzt, Schätzchen, jetzt sind wir allein ( <i>Jaquino, Marcelline</i> )	10
2. ARIA	O wär' ich schon mit dir vereint ( <i>Marcelline</i> )	22
3. QUARTET	Mir ist so wunderbar ( <i>Marcelline, Leonora, Jaquino, Rocco</i> )	30
4. ARIA	Hat man nicht auch Gold beineben ( <i>Rocco</i> )	37
5. TRIO	Gut, Söhnchen, gut ( <i>Rocco, Leonora, Marcelline</i> )	43
6. MARCH		59
7. ARIA with CHORUS	Ha! welch' ein Augenblick! ( <i>Pizarro</i> )	61
8. DUET	Jetzt, Alter, hat es Eile! ( <i>Pizarro, Rocco</i> )	69
9. RECITATIVE and ARIA	Abscheulicher! wo eilst du hin? ( <i>Leonora</i> )	79
	Komm, Hoffnung, lass den letzten Stern	80
10. CHORUS ( <i>Finale</i> )	O welche Lust!	88
RECITATIVE and DUET	Nun spricht, wie ging's? ( <i>Leonora, Rocco</i> )	98
QUINTET with CHORUS	Ach, Vater, eilt! ( <i>Marcelline, Leonora, Jaquino, Pizarro, Rocco</i> )	107
OVERTURE to "LEONORE," No. 3		127
11. INTRODUCTION		
ARIA		
12. MELODRAMA and DUET		
13. TRIO		
14. QUARTET		
15. DUET		
16. CHORUS ( <i>Finale</i> )		
SCENE with CHORUS		
CHORUS		
QUINTET and CHORUS		
CHORUS with QUINTET		
OVERTURE to "LEONORE," No. 1		239
OVERTURE to "LEONORE," No. 2		249
	ACT I	
	Jetzt, Schätzchen, jetzt sind wir allein ( <i>Jaquino, Marcelline</i> )	10
	O wär' ich schon mit dir vereint ( <i>Marcelline</i> )	22
	Mir ist so wunderbar ( <i>Marcelline, Leonora, Jaquino, Rocco</i> )	30
	Hat man nicht auch Gold beineben ( <i>Rocco</i> )	37
	Gut, Söhnchen, gut ( <i>Rocco, Leonora, Marcelline</i> )	43
		59
	Ha! welch' ein Augenblick! ( <i>Pizarro</i> )	61
	Jetzt, Alter, hat es Eile! ( <i>Pizarro, Rocco</i> )	69
	Abscheulicher! wo eilst du hin? ( <i>Leonora</i> )	79
	Komm, Hoffnung, lass den letzten Stern	80
	O welche Lust!	88
	Nun spricht, wie ging's? ( <i>Leonora, Rocco</i> )	98
	Ach, Vater, eilt! ( <i>Marcelline, Leonora, Jaquino, Pizarro, Rocco</i> )	107
		127
	ACT II	
	Gott! welch' Dunkel hier! ( <i>Florestan</i> )	141
	Wie kalt ist es ( <i>Leonora, Rocco</i> )	148
	Nur hurtig fort, nur frisch gegraben ( <i>the same</i> )	149
	Euch werde Lohn in bessern Welten ( <i>Florestan, Leonora, Rocco</i> )	159
	Er sterbe! ( <i>Pizarro, Leonora, Florestan, Rocco</i> )	171
	Es schlägt der Rache Stunde ( <i>the same</i> )	182
	O namenlose Freude! ( <i>Leonora, Florestan</i> )	189
	Heil sei dem Tag	196
	Des besten Königs Wink und Wille ( <i>Fernando, et al.</i> )	202
	Bestrafet sei der Bösewicht	208
	O Gott! welch ein Augenblick! ( <i>Leonora, et al.</i> )	211
	Wer ein holdes Weib errungen	215